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VOL. 25, NO. 33 • APRIL 13-19, 2016

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Steve Smith is having a birthday! He owns the Seattle Drum School of Music which is celebrating its 30th Birthday! He is also the drummer of the instrumental rock group The 350s, who are celebrating the release of their first single "Boulevard."

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Volume 25, Issue Number 33 • April 13–19, 2016

COVER ART

Untitled, 2014 by **NOAH DAVIS**

Mixed media on paper. 8 x 5½ in.
©The Estate of Noah Davis

Part of *Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum* at the Frye Art Museum, April 16–June 19



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TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

(4/13) UW Science Now:
Elisa Bonnin and **Jillian Lyles**
The Joys of Plankton Field Research;
Reshaping Western Ocean Stewardship

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The Benefits of a Career in Science

(4/14) King County Green Tools:
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(4/15) Veterans for Peace:
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(4/15) **Lake Union Civic Orchestra**
Stravinsky, Rachmaninov & More

(4/16) Town Green Day of Service
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(4/17) **Thalia Symphony Orchestra**
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(4/18) **Tamara Draut**
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(4/19) Seattle Speaks
Making the Grade

(4/19) ParentMap:
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Raising 'Safe, Self-Reliant Kids'

(4/20) Town Hall and
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Teaching Girls About Sex

(4/20) **Juan Williams** w/ **Steve Scher**
The Founding Fathers of Modern America

(4/21) Seattle Arts and Lectures:
Teju Cole

(4/22) **David Schmader**
The 21st Century Weed Handbook

(4/23) Seattle Poetry Slam:
Grand Slam

(4/24) **Yanis Varoufakis**
'Europe's Crisis,
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(4/25) Center for Infectious Disease
Research: **Forty Years of Global
Health: Past, Present and Future**
**A Legacy of Progress; A Future
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(4/25) **Chris Hedges**
The Algebra of Revolution

(4/25) Sandbox Radio:
The Words and the Bees

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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



KATIE FORD

HAZLEWOOD Scene of some serious PDA.

SUCKING FACE IN BALLARD

You were a couple enjoying cocktails in a corner booth in the upstairs loft at Hazlewood in Ballard on Sunday night. You, lady in coral, and you, bro in chambray, drained your drinks and proceeded to have the loudest make-out sesh that we've overheard since middle school. God, it was loud. You realize you're not actually supposed to suck the other person's face, right? You realize you were in a public place, right? PDA is irritating enough as it is, but you, Coral, you took that awkwardness to new heights when you started popping open Chambray's

shirt buttons while seemingly draining his life force through his mouth. Chambray, you seemed a bit more reluctant to be putting on this show for all of us, but you're not excused, either—your side-butt grope did not go unnoticed. When Coral finally slurred out, "Why don't yew just call an Uberrrr?" we felt nothing but relief. Then she added, "I just want to go home with yeeeww!" And, thank the fucking lord, you finally, *finally* did.

FARMER-SPITTING IN THE WIND

We saw you issue a very fulsome farmer spit as you were biking down Pine Street. A farmer spit, for the uninitiated, is when a person expels the contents of their nose one nostril at a time. We watched as you pressed on one nostril and blew hard, and then pressed on the other nostril and blew equally hard. Out came the snot, which in one direction fell into the bike lane and in the other direction—sorry, but also you kinda deserved it—splooged all over your rain jacket.

PANHANDLER? PIRATE? WE GIVE UP

You were sitting on an out-of-the-way, unremarkable street corner in North Seattle, but you looked nothing like the usual homeless panhandler. You had a stuffed parrot doll attached to your shoulder, a mangy beard, and a pirate hat on. Your sign indicated you were seeking "whiskey and booty." You were holding a small, well-groomed dog. You eyes lit up and you grinned good-naturedly as cars drove past. You looked too sure of yourself, too happy, and too in touch with your creative side to be sitting on an empty corner. Had you come to Emerald City Comicon, dressed as a pirate villain, and gotten lost?

TIGHT WHITE JEANS ON THE E BUS

In your dark sunglasses, tight white jeans, impossibly high heels, and equally impossibly high pigtails (they resembled antlers), you ambled up, a little off balance, to the E bus heading downtown in the gray of Monday morning. You got on the bus, pushed aside a sleeping man's bag by telling him, "Oh hell no, I know your type," and you both laughed. "I respect you because you spent the money on food instead of a hit," you told him. You looked down at your white jeans, stained on

the thigh above your crossed knee, and you said, "I can't keep these clean for 48 minutes, but it doesn't matter, because what they're looking at is the back side, anyway."

CAPITOL HILL CRANE AT A CRAZY ANGLE

We saw you, many of you, staring at a construction crane that was reaching not straight up into the air, but diagonally, seemingly precariously, over a newly constructed Capitol Hill building. The crane's arm was so extended that it seemed to have extra parts, and the midsection of the arm was almost touching the top-floor apartments it had just helped build. The angle of the crane's arm worried us. It seemed to worry everyone. In further defiance of gravity, at the tip of its extended arm was yet another crane component, made of other materials, and strangely bent, like a vacuum attachment. It gave the crane additional reach and angle. What was this whole extended-crane-arm business all about? At length it became clear. The crane at an angle was building another crane whose vertical shaft was rising directly behind the new construction.

IRONY ALERT

We saw you, a 30ish dude with a possibly ironic mustache at a synth exhibition at Melrose Market Studios on Sunday afternoon, wearing a T-shirt emblazoned with the words DON TRUMP rendered in the jagged, italicized DAFT PUNK logo font.

UNMARRIED MAN AND UNMARRIED WOMAN SPOTTED ON MERCER ISLAND

Cut into the hill that rises above the delightful little suburban Mercerdale Park on Mercer Island, there's a small but assiduously maintained complex of trails. We saw you, a middle-aged man wearing a bright-blue windbreaker, forcing yourself up and down a set of stairs that leads to the trail, your breath heavy but your steps surprisingly spry. Down below, walking along the sidewalk that loops around the park's great lawn, there was a middle-aged woman yogically flapping her arms, as if performing a series of routine and possibly doctor-ordered dynamic stretches. We checked for rings on you both, but didn't see any. Just sayin'. ■

Guest Editorial

DEAR SUPERMAN: FINE. YOU WIN. I'M SORRY, I GUESS.

by Batman

Dear Superman,

Everyone in Gotham keeps asking why you're so mad at me in *Batman v Superman: Dawn of Justice*. I was also confused, but then the Flash, who has been my absolute rock through all of this, reminded me of some stuff. The Flash also suggested I apologize.

Fine. Here:

- I am sorry for filling Chipotle with bats when you and Martian Manhunter were trying to have lunch.
- I am sorry for telling you that since the sun gives you your powers, the moon takes them away. I know you haven't been outside at night for like five years.
- I am sorry for telling Alfred to dress up like Pa Kent and wander through the Fortress of Solitude moaning like a ghost.
- I am sorry for putting your hand in a bowl of lukewarm water the first time we all slept at Justice League HQ.
- I am sorry for telling you that it's Earth fashion to wear underwear on the outside.
- I am sorry for telling Lois Lane that your full Krypton name is Kal-El-Ay-Em-Ee.
- I am sorry for showing Lois what's inside my utility belt one time.
- I am sorry for making out with Lois immediately after that.
- I am sorry for baking cookies for everyone in the Justice League and putting them in a kryptonite cookie jar.
- I am sorry for writing multiple letters to the *Daily Planet* insisting that Clark Kent is a plagiarist.
- I am sorry I told Wonder Woman about your lasso fetish.
- I am sorry for making up the fact that you have a lasso fetish.
- I am sorry for putting ants in the Bottle City of Kandor.
- I am sorry I told Aquaman that you only like him because you think he's one of the "good" Atlanteans.
- I am sorry for giving Lex Luthor your cell number, and telling him how much you like dick pics.
- I am sorry for secretly giving you the broken controller whenever we play Mario Kart.
- I am sorry for telling you that the Justice League has a "one orphan" rule and that since I was already in the Justice League that meant you couldn't also be in the Justice League. As you have probably figured out, there is no "one orphan" rule. I regret to inform you, however, that there *is* a "no losers" rule, so I guess you're still not allowed in.

Suck it,
Batman



I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@the stranger.com. Please remember to change the names of the innocent and guilty.



IPHONE THIEF

Hey, you asshole: Thanks so much for coming in my restaurant while I was cleaning the floor and stealing my iPhone. I have no idea how you did it that fast. I had to work really fucking hard to buy that, and you just took it in two seconds, you fucking shitfuck. Pictures of my children are on there. I can never get them back only because you are too much of a piece of shit to buy your own phone. I used the Find My iPhone app to track you down. Of course it was an apartment complex, a really nasty dirty one at that. I hope all your neighbors know that a nasty iPhone-stealing motherfucker lives there. I hope by using my phone, you die of cancer.

—Anonymous

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BERTHA Getting ready to dive under the viaduct. What could possibly go wrong?

COURTESY WSDOT

Bertha Is About to Drill Under the Viaduct—Here Are Five Questions That Still Haven't Been Answered

You Won't Believe Number 5!
(Or, Actually, at This Point You Probably Will)

BY SYDNEY BROWNSTONE

Bruce Harrell seemed like he was in a hurry. State representatives were answering questions from city council members about the plan to spend two weeks drilling a giant tunnel under the Alaskan Way Viaduct, Seattle's aging elevated highway. But the Seattle City Council president reminded his colleagues that council time was ticking by.

"Page four of a 19-page PowerPoint over there," he said, signaling that there were many PowerPoint pages left to go in this presentation and he wanted to move on past the questions. Todd Trepanier, the Washington State Department of Transportation's tunnel project administrator, thanked Harrell for being conscious of time constraints.

Really, the state's whole presentation on drilling beneath the viaduct felt brief and perfunctory—even though as the council was listening to the briefing, workers in a hyperbaric gas bubble were undertaking some of the most challenging and expensive maintenance work on the machine to date. We don't know exactly when Bertha will be ready to dive under the viaduct after the machine's underground touch-up at "Safe Haven 3," though the state says it's sometime soon.

When that happens, no one's going to be

riding *on* the viaduct between South Spokane Street and the Battery Street Tunnel. (That much is a relief.) But bigger questions loom. In recent months, the state's contractor for the project, Seattle Tunnel Partners (STP), has come under fire from Governor Jay Inslee. Not only did Inslee temporarily halt operations after a sinkhole opened up near Bertha's cutterhead; a follow-up story in the *Seattle Times* revealed that state engineers and officials had worried over STP's process *before* the sinkhole opened up.

So what happens if a sinkhole opens up while the machine is drilling underneath the viaduct? Could it affect the structural integrity of the highway itself? Why wasn't STP operating under better supervision from day one? And at what point would the viaduct become too unsafe for people to use?

These are questions that some city council members have had from the beginning of the project—well before the 57-foot-wide tunnel-boring machine started running into almost every problem imaginable. But now, just before one of the trickiest phases of the project, those questions remain mostly unanswered.

Here's anything and everything resembling answers I *was* able to get out of all nine

city council members (only two responded), former mayor Mike McGinn's consultant on the tunnel project, and the state:

1. What happens if a sinkhole opens up while Bertha is drilling underneath the viaduct?

Short version: "We don't know," according to the state.

"There are many measures STP can take if they see a loss of soil; one measure is injecting grout into the ground from inside the machine," Washington State Department of Transportation (WSDOT) spokesperson Laura Newborn told me in an e-mail. "A soil loss does not necessarily result in a sinkhole."

In addition to emergency grout-shooting, STP has also inserted steel micropiles near Yesler Way—little support pillars that are supposed to stabilize the soil when the machine gets close to the bents of the viaduct.

2. If a sinkhole opens up beneath the viaduct, could it threaten the structural integrity of the highway itself?

"We can't speculate, as every situation is different," WSDOT's Newborn said. "As Todd [Trepanier] mentioned in his presentation, we

will have a command center operating 24/7 as the machine is tunneling underneath to quickly address any situation that might develop."

Thom Neff, the infrastructure consultant former mayor McGinn once hired to assess the tunnel project, has a different view. "They're still in an area that's classified as urban fill, which is very, very complicated," Neff said. "They claim they've done a lot of grouting underneath the viaduct and have reinforced concrete piers, but if a sinkhole develops while Bertha is under the viaduct, it causes potential danger and risk to the foundations, and I would think at that point either SDOT or WSDOT would declare the viaduct unsafe and not reopen it. If something happens while it's under it, I think it's a whole new ball game."

3. So when does the viaduct become too unsafe to use?

Todd Trepanier told the city council that a March viaduct inspection showed no new cracks, which was a good sign.

That said, the same inspection found 5/16 of an inch of additional settlement by Seneca Street, and between 1/8 and 1/4 of an inch of settlement near the Columbia Street on-ramp.

"I've been frustrated with the lack of clarity on questions, specifically around at which point does the viaduct become so unsafe that we close it short-term or permanently," city council member Mike O'Brien said. "The answer we got is: 'It depends.' And 'It's too complicated for us to actually describe.' That continues to be a sore point for me."

Neff, McGinn's former tunnel consultant, told me no one in his field is willing to go out on a limb and call the viaduct "safe." "You'd have to be insane to do that," he said. "And if you have another earthquake somewhere along the line, you don't even want to think about that."

4. ANYWAY, so you guys are SURE everything tunneling-wise is A-OK, right? It's all gonna be great?

City council member Rob Johnson said he was encouraged by the fact that the state had brought in new levels of oversight for tunneling going forward. "I have to take [the state] at face value when they're the technical experts," Johnson said. "If they feel like what they're seeing is an improvement, I have to take their word for it."

Of course, the state has only been able to witness improvement from STP over the last 300 feet, since that's when Inslee made STP stop and reassess their work.

But if—if—there is a silver lining to moving forward with drilling under the viaduct, Council Member Mike O'Brien believes it's showing the public that we might not need the viaduct (or the goddamn tunnel, for that matter) at all.


"I'm encouraged to see that the volume of traffic on the viaduct has been cut nearly in half to 60,000 vehicles a day," O'Brien said. "That makes our challenge around a closure that much more manageable. It also raises the question of whether we should have been spending billions of dollars on the tunnel in the first place."

5. So yeah, wait, why are we doing this again?

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NEWS SHORTS



KATHLEEN O'TOOLE Asked for a police overtime audit, uncovered a big problem.

SEATTLE POLICE OVERTIME SPENDING OUT OF CONTROL The Seattle Police Department exceeded its annual overtime budget by more than 50 percent last year, a report by the city auditor has found. The department spent \$25 million on overtime pay in 2015—\$10 million over budget. **Chief Kathleen O'Toole requested the audit** because of concerns over mismanagement, and the audit shows that she was right to worry. Auditors cited **a lack of supervision and inadequate paperwork** documenting overtime payments, as well as redundant payments. They identified more than 400 suspected duplicate overtime payments, totaling \$160,000, in 2014 alone. Also that year, **one officer was paid \$103,825 in overtime**—nearly the equivalent of an average officer's salary. The SPD doesn't dispute the findings and says it is implementing new tracking systems. ANSEL HERZ

FBI FLEW SURVEILLANCE PLANE OVER SEATTLE According to a new analysis of flight paths by BuzzFeed News, the FBI sends dozen of small aircraft equipped with high-resolution cameras into the skies to circle over American cities every weekday. The analysis shows that one such FBI plane circled over downtown Seattle and Microsoft's headquarters in Redmond **on September 22 and 23 of last year**. What was it doing, exactly? The FBI's Seattle bureau wouldn't say, though a spokesperson did refer me to an earlier statement saying the agency uses the planes in routine investigations of **"terrorists, spies, and serious criminals."** One notable event that took place on those same dates? **Chinese president Xi Jinping** visited Seattle and Microsoft. ANSEL HERZ

POLICE ARREST SUSPECT AFTER REMAINS OF WOMAN FOUND IN CENTRAL DISTRICT Seattle police believe that a foot and other human body parts found in a recycling bin by a Central District homeowner on Saturday are the remains of **Ingrid Lyne**. The 40-year-old mother of three lived in Renton and worked as a nurse at Swedish Medical Center. Her friends say they last saw her on Friday, before she headed out on a date. On Sunday, police arrested **John Robert Charlton** on suspicion of murder. Lyne reportedly had been dating Charlton for a month. ANSEL HERZ

STATE GOP KILLS TWO IMPORTANT PROPOSALS FOR WOMEN The slim Republican majority in the Washington State Senate has prevented the passage of two reproductive health bills with bipartisan support. One would have required insurance companies to cover **a year's worth of birth control**, as Medicaid does; the other would have required businesses to provide **accommodations for pregnant workers**. Both bills had passed in the Democrat-controlled house. "Even good ideas can't

get appropriate hearings today," complained Chris Charbonneau, CEO of Planned Parenthood of the Great Northwest and the Hawaiian Islands. "It just doesn't make any sense to make something like contraception harder to get." If progressives want to do something about this, **Democrats need to take back the state senate**, which means Seattle progressives should invest their money and time in swing districts—in places like Mercer Island and University Place—where Republicans state senators are vulnerable. Democrats will be announcing their candidates in some of these races "very soon," the party says. HEIDI GROOVER

BUILD A WALL AROUND THE JUNGLE? STATE SAYS: NAH The homeless encampment under Interstate 5 known as the Jungle may not have a wall built around it—Donald Trump style—after all. State lawmakers designated **\$1 million for cleaning up and securing the area**, but language in the bill is vague. The Department of Transportation, which is in charge of the highway, told the *Seattle Times* it has no plans to build a fence around the Jungle, even though that's what state senator Reuven Carlyle initially proposed (**complete with razor wire**). At the local level, a veteran Seattle police officer—Sergeant Paul Gracy—has called fencing a **"knee-jerk reaction and a bad approach to the true issue."** In a letter that was forwarded to Mayor Ed Murray and obtained by the *Seattle Times*, Gracy said the area needs better sanitation (portable toilets and dumpsters), along with increased outreach. He cited 36 years of dealing with homeless people in Seattle, and said many of them choose to live in the Jungle for their own reasons. "No matter how much fencing they put in place, **the fencing will be breached** and they will return," Gracy said. HEIDI GROOVER

KIDS WANT TO TAKE WASHINGTON BACK TO COURT OVER CLIMATE CHANGE Last year, eight Seattle kids sued the Department of Ecology for failing to cap carbon emissions (and, by extension, failing to protect their future well-being). And what do you know: King County Superior Court judge Hollis Hill **agreed with the kids** that the state has a duty to regulate greenhouse gas emissions under the Clean Air Act. But, the judge said, Ecology was already engaged in a rule-making process to cap carbon emissions, under the direction of Governor Jay Inslee. **Now the kids are saying the department hasn't followed through**, and their attorneys are petitioning the judge to take a second look. However, Ecology spokesperson Camille St. Onge said they haven't shut down the rule-making process. "We expect to release a new draft **in the coming weeks** and adopt the rule in late summer," St. Onge said. SYDNEY BROWNSTONE

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WEED

The Word “Marijuana” Versus the Word “Cannabis”

And Why I’m Going to Stop Using the Former in This Column

BY TOBIAS COUGHLIN-BOGUE

Why do we call marijuana marijuana? Growing up, I assumed that “marijuana” was the original Latin name for the plant I discuss every week in this column. But that’s not the case.

Cannabis is its actual name. Cannabis is the genus that contains the three psychoactive plants we love so well: Cannabis sativa, Cannabis indica, and their stubby cousin Cannabis ruderalis. However, cannabis is far more commonly referred to as marijuana. Why?

The term “marijuana” came to the United States via Mexico. How it came to Mexico is still a mystery. Scholar Alan Piper made a valiant attempt at its etymology in a 2005 issue of the academic journal *Sino-Platonic Papers*, but came to the conclusion that it could have come from China, or maybe Spain, or maybe it was already in North America.

“Of all the multifarious terms associated with the cannabis plant,” he wrote, “marihuana is one of the most universally recognized and used in the English-

speaking world, yet its origins remain deeply obscure.” He goes on to say, “The word marijuana, together with the use of herbal cannabis as an intoxicant, is consistently identified as coming into the USA from Mexico, being brought there by migrant workers.”

That key phrase—“the use of herbal cannabis as an intoxicant”—could explain why we still call cannabis marijuana today.

In 1930, Harry Anslinger, the head of the brand-new Federal Bureau of Narcotics, was unsatisfied with regulating only cocaine and opium. When he went in front of a congressional panel in 1937 to push his pot prohibition bill, he said, “We seem to have adopted the Mexican terminology, and we call it marihuana.”

While he sounds all innocent there, like he just picked up the word from who knows where, many surmise that he was actively using the term to focus the discussion on recreational use. His terminology distanced the plant as much as possible from its common medical and industrial uses, where it was more often referred to as cannabis or hemp. Using “marijuana,” most commonly associated with recreational use among poor Mexican immigrants, was a sneaky bit of branding for the bill he wanted passed.

Dr. William C. Woodward, legislative counsel of the American Medical Association, showed up to the same 1937 hearing to protest Anslinger’s feigned semantic innocence, accusing him of switching the name to fool groups that would have otherwise been opposed to the bill.

“I use the word ‘cannabis’ in preference to the word ‘marihuana,’ because cannabis is the correct term for describing the plant and its products,” Woodward said. “It was the use of the term ‘marihuana’ rather than the use of the term ‘cannabis’ or the use of the term ‘Indian hemp’ that was responsible, as you

realized, probably, a day or two ago, for the failure of the dealers in Indian hempseed to connect up this bill with their business until rather late in the day.”

As an example of the racial dimension of Anslinger’s animus toward cannabis, here’s one of his quotes on the subject: “There are 100,000 total marijuana smokers in the US, and most are Negroes, Hispanics, Filipinos, and entertainers. Their satanic music, jazz, and swing, result from marijuana use,” he said. “This marijuana causes white women to seek sexual relations with Negroes, entertainers, and any others.”

William Randolph Hearst was also happy to lend his newspaper empire to the cause of pot prohibition, printing such inflammatory bullshit in nationally syndicated columns as: “Was it marijuana, the new Mexican drug, that nerved the murderous arm of Clara Phillips when she hammered out her victim’s life in Los Angeles?... Three-fourths of the crimes of violence in this

country today are committed by dope slaves—that is a matter of cold record.”

This use of the term represents a marked linguistic shift. As NPR reported in 2013, “Throughout the 19th century, news reports and medical journal articles almost always use the plant’s formal name, cannabis.”

No matter how you slice it, the rise of the term marijuana is suspiciously contemporaneous with its popularity in racist screeds. To that end, I’m going to stop using the word “marijuana” in this column, except in proper names, quotations, or where it is part of the seemingly inseparable alliterative pairing “medical marijuana” (after all, “medical marijuana” has specific regulatory policy attached to it).

While the word doesn’t carry the same racist connotations it once did, I see no reason to use it when “cannabis” or “pot” or “weed” work fine. And I’m not alone.

Harborside Health Center, one of California’s largest and most influential dispensaries, has a page on its website devoted to the issue.

“The word ‘marijuana’ or ‘marihuana’ is an emotional, pejorative term that has played a key role in creating the negative stigma that still tragically clings to this holistic, herbal medicine,” it reads. “Most cannabis users recognize the ‘M word’ as offensive, once they learn its history. We prefer to use the word cannabis, because it is a respectful, scientific term that encompasses all the many different uses of the plant.”

I asked a person of color who is knowledgeable about pot—someone who runs a socially conscious (and sadly illegal) cannabis delivery service—what they thought. “We are very vocally against that word and fully support whatever action you choose to take against its use,” they said. “It’s 100 percent racist terminology.” ■



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DAVE VALEZA

How Seattle Gave Up on Busing and Allowed Its Public Schools to Become Alarmingly Resegregated

When I was a student in our city's public schools, they were wonderfully diverse. Now I'm a Seattle public school teacher, and they're not. We need to reverse this failure now.

BY SEAN RILEY

When I was 9 years old, I left my father's Interbay rental every day at 7:30 a.m. and trudged to the top of Queen Anne Hill, where I caught an orange school bus on a silent, tree-lined street. The bus was filled with white public school students, and the journey southward was 12 miles, taking me through downtown and Georgetown and then up to Cleveland High School atop Beacon Hill. At Cleveland, the older kids were dropped off. Then the bus turned back northward for a short ride to Beacon Hill's Maple Elementary School, where it dropped off some of the younger kids. After that came a somewhat longer ride north to my own elementary school, Kimball, where the rest of us got off. It took an hour to get me to school, all told, and along the way I would read Gary Paulsen or anthropomorphize container cranes. When the bus door opened at Kimball, I stepped out onto a stark concrete playground. From other buses, other kids would emerge. There on the playground we pooled: Vietnamese kids from South Beacon Hill, black kids from the Central District, rich kids from Mount Baker, poor kids from Rainier Valley, and more white kids from Interbay. It was as diverse as downtown Seattle but with one key difference: We interacted.

In total, 10 of my 13 years in Seattle Public Schools involved long rides on a school bus. Between the ages of 6 and 9 alone, I logged thousands of miles looking at the city from a green vinyl seat. This is true for thousands of Seattleites. Seattle Public Schools used busing from the late 1970s through the mid-2000s in the hopes of achieving racial integration. To give just one snapshot of the program's breadth: In 1980, mandatory busing involved 12,000 of the district's 54,000 students.

These days, when I tell my busing history to the white and usually

People of color are being priced out and ending up in South King County, in schools that are approaching apartheid status.

privileged around me, most have no idea that Seattle once prioritized integrating schools. I do my narrative best to convey how rich my Seattle education was. It was standing in line to get up in tetherball and cheering with Mario and Keeghan. It was reading in between a girl who had been to Paris and one who had fled Vietnam. It was watching the OJ verdict with black kids and getting so caught up, I joyfully sprinted in the halls with them for a second. I had front-row seats at the intersection of race and class for all of my formative years, and I am a better person for it.

"So what happened?" people ask when I tell this story. I downshift. I tell them that Seattle gradually phased out the integration-through-busing program. I sense their doubts and wonders. Was my busing experience just that of a lucky outlier? Is mine the story of a privileged nostalgist who doesn't recognize that he yearns for an ineffective and outdated policy that failed?

That last doubt always stresses me: What if they're right?

In order to understand the current state of Seattle's public schools, it's necessary to know Seattle's history with integration.

The work of integrating Seattle's schools was rooted in the US Supreme Court's historic *Brown v. Board of Education* decision in 1954, in which the high court ruled that segregated schools are inherently unequal and unconstitutional. In 1962, the NAACP, citing the *Brown* case, sued the Seattle School Board, claiming that the ship canal was a de facto racial dividing line creating segregated schools. The NAACP settled out of court when Seattle created a voluntary transfer program to lessen racial imbalance, and from then until 1977, Seattle tried to "dip its toe" in integration, enacting initially small policies like voluntary busing, then a small-scale middle-school desegregation plan, and then magnet programs. None of these programs significantly integrated schools.

In 1977, due to the threat of additional lawsuits from the NAACP, the American Civil Liberties Union, and others for perpetuating a segregated system—not to mention the looming threat of federal intervention—the Seattle School Board took a more drastic step. With a vote of 6–1, the board expanded its busing program to include all schools in the district as a means of racially integrating schools. The Seattle Plan, as it was called, first sent particular students to particular elementary schools in order to create racial balance. Middle and high schools followed suit.

Violence characterized mandatory busing across the country in the 1970s. In Boston, police had to escort black students to white schools as onlookers threw bottles and stones at them. The Ku Klux Klan blew up buses outside of Detroit. However, physical contentiousness was completely absent in Seattle. My own grandfather, Daniel Riley, the district's director of student relations at the time, was quoted by the *Seattle Times* in 1978: "We haven't had any screamers. We've had some seethers—a stew kind of boiling—but no significant tantrums."

There was contentiousness nonetheless, Seattle style, which in some ways was more insidious. That contentiousness was conveyed through voting, the specter of "white flight,"

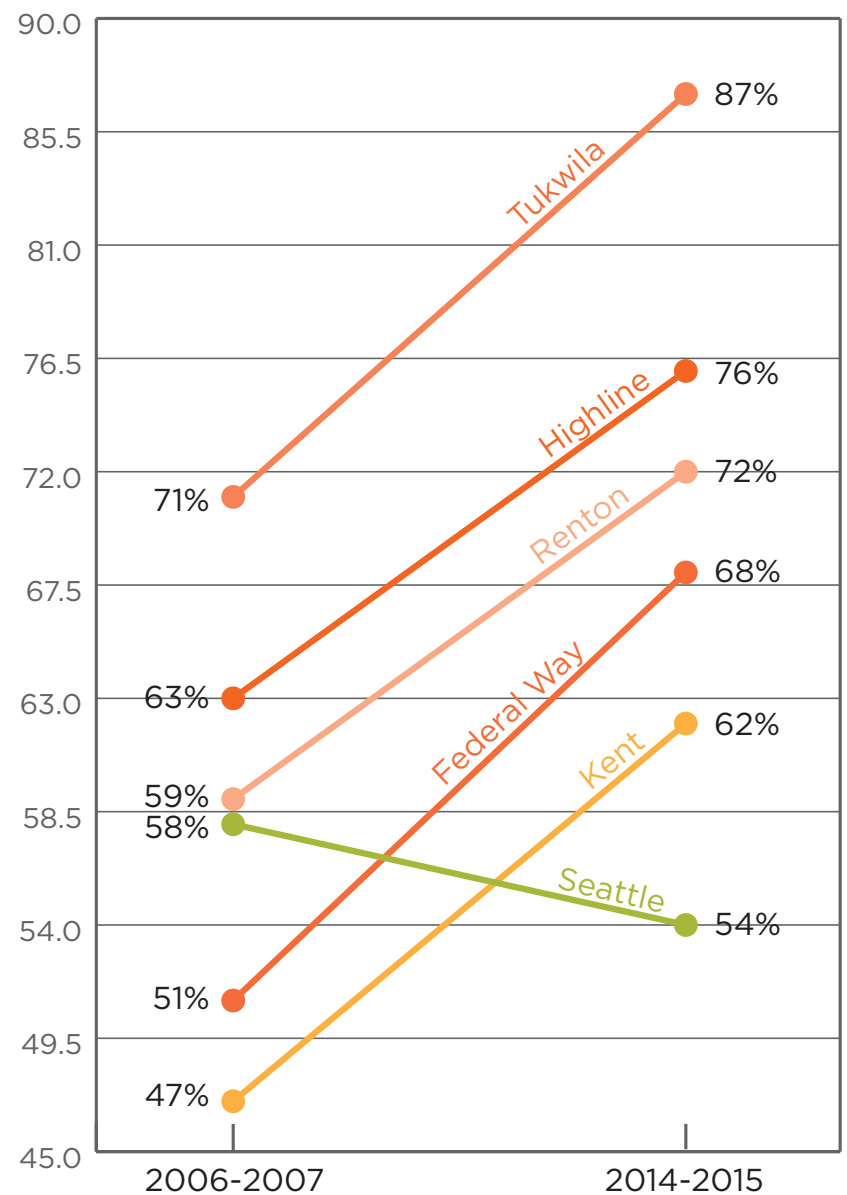
and white people working the system to their advantage. Six weeks after the school board's vote to expand Seattle's integrated busing program, the Citizens for Voluntary Integration Committee (CIVIC) launched a ballot initiative to prohibit students from going to schools that were across the city from their homes. Sixty percent of Seattleites voted "yes" for this initiative. Though the initiative was deemed unconstitutional two years later by the US Supreme Court, its broad local support revealed deep fissures among Seattleites and, in general, insufficient dedication to integrating our city's schools. The episode also suggests that when Seattle avoided federal intervention, many residents got the idea that school integration was "optional" and that there were ways to work around it. All of these problems eventually contributed to the slow, decades-long death of integrated busing in Seattle.

Over that same period, white families also discovered ways to ensure integration worked mainly for them. Magnet programs exploded to try to attract white families to minority schools. In 1977, there were 27 magnet programs in Seattle's public schools. In 1982, there were 57. As a result, segregated classrooms came to exist within technically integrated schools—white kids in the magnet classes, kids of color in the "regular" classes—a problem still very much present in many Seattle schools today. According to Laura Kohn's *Priority Shift: The Fate of Mandatory Busing for School Desegregation in Seattle and the Nation*, white families were more likely to manipulate the system by pulling strings to get preferred school assignments, simply putting their children in private schools, or moving to the Eastside. In 1965, there were roughly 80,000 white kids in Seattle Public Schools; in 1975, there were 50,000; by 1985, there were 25,000. Cities like Detroit were stark reminders of the direst scenarios of white flight, and that specter hung over all of the Seattle School Board's decisions. Consciously or not, white families leveraged this fear.

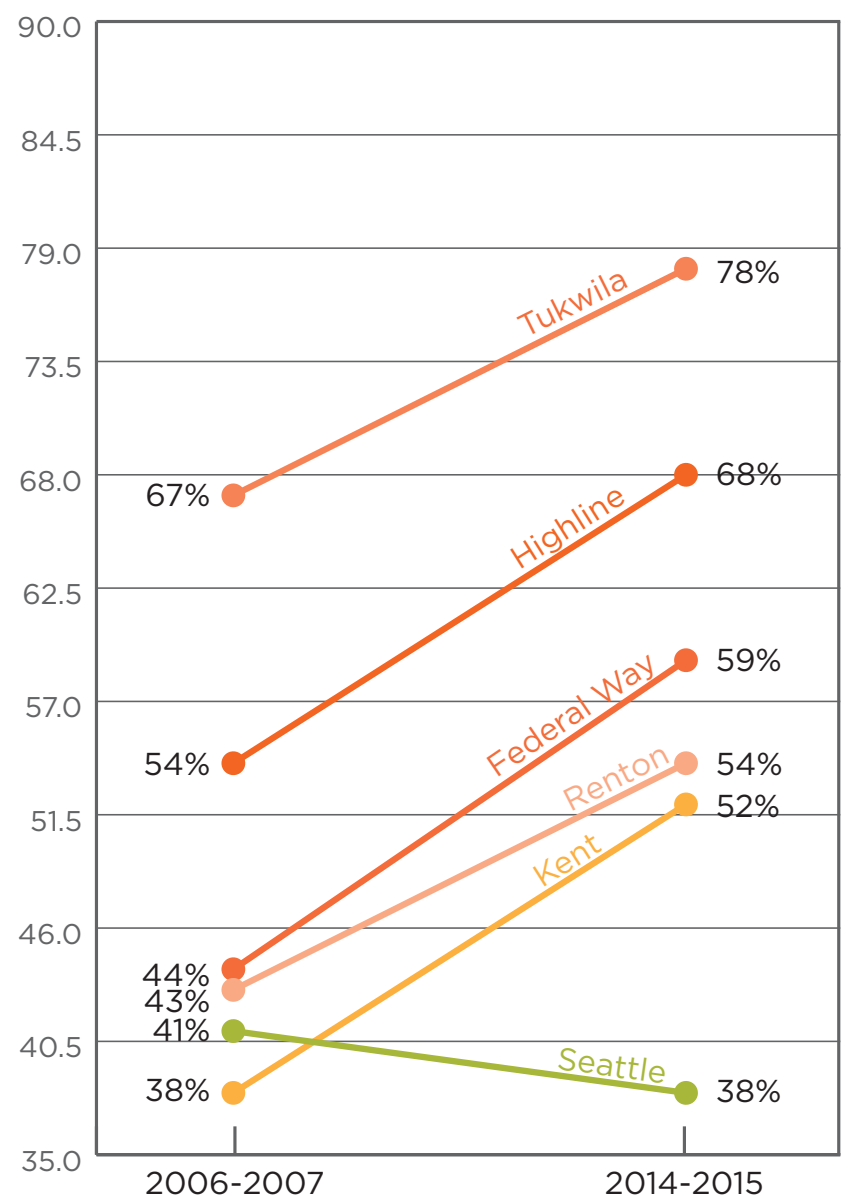
By 1989, public support for busing waned despite then-mayor Norm Rice's support for the policy. The district abandoned the Seattle Plan and instead adopted "controlled choice." This new policy permitted families to rank their choices from a menu of schools. They would get their top choice, as long as it created racial balance. Though vocally supported by city leaders, an antibusing initiative soon appeared on Seattle ballots, promising to provide 6 percent of city tax revenues to Seattle Public Schools if they got rid of mandatory busing. Voters passed the initiative, but the school board refused the money, so the initiative had no effect.

Many people, particularly from the African American community, argued during these years that kids of color were disproportionately bused. For every seven kids of color bused, only one white kid was. (Data shows that English language learners—kids from families that could not advocate in the system—were the most disproportionately bused of all.) The fact of disproportional busing was exacerbated partly by the logistics of integrating schools in a white-majority city, but it was also due to the fact that white students were much less likely to attend their assigned school. Instead of attending their assigned school, the families ►

Percentage of Students of Color



Percentage of Students Living in Poverty



Sean Riley was raised in Seattle and has been an educator in Seattle and Highline Public Schools for 10 years.

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◀ would enroll their children in a magnet program, complain to the school district until they got the placement they really wanted, or send their children to private school. (Currently, 30 percent of all students in Seattle attend private school, one of the highest private school percentages in the nation, and a legacy of white flight.)

In 1995, school superintendent John Stanford—skeptical of integrated schools—suggested kids of color on buses were actually achieving *less* than kids who didn't take the bus. It was a dubious statistical claim, but the media did not challenge it, nor did the district. A sea change began. Some even started arguing that the *Brown* decision, in retrospect, was racist. Supreme Court Justice Clarence Thomas wrote, "It never ceases to amaze me that the courts are so willing to assume that anything that is predominantly black must be inferior."

In 1997, Seattle Public Schools replaced "controlled choice." It was time for another new model, in which any student could attend any school, as long as there was space. The district created a series of tiebreakers to be used when space at a particular school was at a premium; one of those tiebreakers was race. This new plan was in no way a meaningful strategy

Racial balance is long gone in most Seattle schools. Schools that in my childhood were nearly half white and nonwhite are nearly all-minority again. Twenty of Seattle's schools consist of 90 percent or more students of color.

to integrate schools effectively, but it was immediately controversial. In 2000, a group in Seattle called Parents Involved in Community Schools sued the district, claiming the policy violated a ban on using racial preferences in public education. Their case, which became paired with a similar Louisville case, arrived at the US Supreme Court in 2006. The high court, drastically altering the legacy of *Brown*, concluded that public schools couldn't use race as the sole determining factor for assigning students to schools. Though Louisville—with waves of public support—vowed to figure out another means to integrate its schools, Seattle shrugged. Here, the new Supreme Court decision was welcomed. Our city's attempts at using busing to integrate our schools ended—not because integration failed, but because Seattle failed integration.

The worst part is this: Integration worked in Seattle. In fact, it worked across the United States.

As journalist Nikole Hannah-Jones pointed out in last summer's award-winning report "The Problem We All Live With," in 1971 there was a 40-point gap between the achievement of black students and white students in America. In other words, black students scored 40 percent worse on reading tests. In 1988—the apex of busing, and the year I was getting on my bus to Kimball—the

gap was slashed to 18 percent. In addition, one of the major fears of white families—that white kids in integrated schools would receive worse educations—did not come to pass.

Numerous other reports from five decades of research, whether from the *Atlantic* or Harvard or KUOW, demonstrate significant gains during the integration movement.

For example, Harvard's Gary Orfield found that kids who attended integrated schools in the 1970s, '80s, and '90s report greater confidence in interacting with diverse groups of adults. They demonstrate greater willingness to talk about controversial topics across racial lines. Almost all black and Latino students who made it to elite law schools in the 2000s attended integrated K–12 schools. When in college, young people who attended integrated schools demonstrated more complex thinking.

According to Columbia's Amy Stuart Wells, integrated schools helped people overcome fear and distrust of people who were different. "They found it to be one of the most meaningful experiences of their lives," Wells wrote.

The Century Foundation found that students in integrated schools have higher test scores, are more likely to enroll in college, are less likely to drop out of high school, are more creative, and solve problems better. Furthermore, students who attend integrated schools are less biased and more likely to seek out integrated settings as adults. On top of that, integrating schools is more effective than providing supplemental funding to "poor" schools.

Louisville, which maintained integrative policies despite the 2006 Supreme Court ruling, has seen significant positive changes in the city. In 1970 in Louisville, 98 percent of suburban residents opposed the integration plan. In 2011, 89 percent supported it. Furthermore, their constancy with integrated busing and their moves to eliminate ways out of integration (the death knell in Seattle) in fact helped *housing* across the Louisville area. (In 2008, Seattle School Board members suggested schools couldn't integrate until neighborhoods did.) Because home buyers in Louisville knew that all schools had the same racial composition and were provided the same resources, housing segregation in Louisville actually *decreased* by 20 percent from 1990 to 2010.

Locally, graduates from Seattle Public Schools who attended integrated schools include Hari Sreenivasan, Sir Mix-A-Lot, Macklemore, Lindy West, Eli Sanders, Monisha Harrell, and countless others working to make Seattle a better city. These individuals epitomize SPS graduates of the era: culturally flexible, complex thinkers.

Sir Mix-A-Lot, who was bused from the Central District to Eckstein and later Roosevelt, called busing "the best thing that could have happened to me."

Nationally, momentum is rebuilding around integration, particularly in light of the failures of education's so-called Era of Accountability. Constant use of metrics has not, as promised, "moved the dial" on issues such as the achievement gap and college completion. President Barack Obama included \$120 million in his most recent budget to support district work to integrate schools, and the *New York Times* editorial board argued in February for a new wave of integration. Much of their advocacy is framed ▶



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SUPERIOR COURT OF CALIFORNIA COUNTY OF SAN DIEGO

In re:

**Nicholas Roland Saeger, Petitioner
And Josefina Saeger, Respondent**

No. D550181

Summons (Family Law)

NOTICE TO RESPONDENT: Josefina Saeger

You have 30 calendar days after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter, phone call, or court appearance will not protect you.

If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs.

For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help Center (www.courts.ca.gov/selfhelp), at the California Legal Services website (www.lawhelpca.org), or by contacting your local county bar association.

NOTICE—RESTRAINING ORDERS ARE ON PAGE 2:

These restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgement is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them.

FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay back of or part of the fees and costs that the court waived for you or the other party.

The name and address of the court are:

SUPERIOR COURT OF CALIFORNIA
1555 Sixth Avenue
San Diego, CA 92101

The name, address, and telephone number of the petitioner's attorney, or the petitioner without an attorney are:

Nicholas Roland Saeger
10885 Rio Dr #351
San Diego, CA 92108

Date Jul 23 2014 Clerk, By L. Alvarez, Deputy
SUMMONS
(Family Law)

by the fact that the United States will be a “minority-majority” nation by 2044. In Eden Prairie, Minnesota, Somali parents and the superintendent collaborated to redraw school boundary lines to ensure more racially balanced schools. Districts in Champaign, Illinois; Louisville, Kentucky; Berkeley, California; and Cumberland, Rhode Island, have used algorithms to create socioeconomic balance in schools.

Much of this work is a reaction to extreme resegregation in America. For example, 53 percent of African American students in this country attend schools where whites make up less than 1 percent of the school.

While 32 states are doing work around reintegrating schools, Washington State is not one of them. Rather, Seattle is doing the opposite of integration.

Racial balance is long gone in most Seattle schools. Schools that in my childhood were nearly half white and nonwhite (Brighton, Dunlap, Van Asselt) are nearly all-minority again. Twenty of Seattle's schools consist of 90 percent or more students of color.

Seattle isn't only resegregating; the district as a whole is becoming less diverse.

Seattle is losing its students of color and students living in poverty at an appalling rate to the districts immediately south of here—or families of color aren't coming here at all. (For all of Seattle's vocal support of, for example, refugees, it must be understood that refugees no longer end up in Seattle due to the cost. They settle in Tukwila and SeaTac. This is an example of Seattle being verbally progressive without having to actually help or sacrifice.) The points of view, experiences, and intelligence of people of color should be encouraged and seen as assets in a culturally diverse school system. Instead, people of color are being priced out and ending up in South King County, in schools that are approaching apartheid status.

This increasing isolation of students devastates *everyone*, as I've seen firsthand on both ends of the disparate spectrum.

Starting in 2006, I taught language arts at Global Connections High School in SeaTac. For many years, it was, to me, the most special place on the planet. The student body was a blend of musicians, refugees, undocumented kids, gangsters, part-time students/full-time busboys, working-class white kids, and just good, sweet children. We did all the things we knew made for a strong learning community. We were small. We had a mentor school. We collaborated across grade levels and disciplines, included student voices in our decisions, and personalized teaching. We tried to cultivate a garden rather than solve a problem. There I earned my national board certification as well as the Evergreen State College Distinguished Educator of the Year Award.

During the Great Recession, three things happened in concert: (1) The grant money we had ran out. (2) The white students—the last vestiges of the white working-class origins of South King County—graduated. (3) The Era of Accountability arrived.

In recession America, those “nice-to-haves” (thorough training, including students in meetings, talking about feelings) vanished and were replaced by a methodical, empirical, efficient model of teaching. The sudden flurry to efficiently help poor kids resulted not in a radical reinvention of schooling, but a ratcheting up of tasks and stress. Notions of learning about one's self—learning about one's passions—were eradicated. We were going to save kids through clearer learning outcomes, strategic interventions, and research-backed practices. So what if our one copy machine was down for a week? We would not accept excuses. We wouldn't even trust our observations. *We* were going to help *them*. We were going to get the goddamn

At my first teaching job, in SeaTac, we divided classrooms in half with particleboard. Our students got more poor and brought in more of the challenges that come with poverty at the exact same time we were being asked to increase graduation rates and test scores while decreasing suspensions. I can guarantee that if we'd had more privileged kids, the parents would have rightfully demanded, and secured, more holistic approaches.

numbers up by any means necessary.

The only numbers that went up were the ones that reflected an inequitable, segregating society. From my first to last year at Global, our students of color went from 70 percent to 90 percent, our students living in poverty from 50 percent to 75 percent, our kids with special needs from 12 percent to 21 percent, and English language learners from 20 percent to 27 percent. Due to the 46 percent increase in total student population, we divided classrooms in half with particleboard. Our students got more poor and brought in more of the challenges that come with poverty at the exact same time we were being asked to increase graduation rates and test scores while decreasing suspensions. I can guarantee that if we'd had more privileged kids at Global, the parents would have rightfully demanded, and secured, more holistic approaches.

After nine years, I was fried. If I was going to be an active participant in maintaining the status quo, I was going to do it comfortably in my very own classroom for a change.

This year, I landed at Catharine Blaine K-8 in Magnolia. Like Global, the kids inspire, entertain, and cause hours of reflection. They love books, arguing, and analyzing. All the things we know improve kids' lives and brains

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are here: parks, community centers, tasty school lunches, read-alouds, extracurricular activities before and after school, ample support. Here there are *three* photocopiers. Sometimes the students do things that reveal their sense of privilege, and I do my best to help them understand other points of view, but it's difficult when that message comes out of a white guy's mouth. From 2006 until now, the number of Blaine students living in poverty dropped from 14 percent to 8 percent.

More than any other feeling—and I have many—when I think of the vast differences in Seattle's public schools today, I grieve more than I rage. *All* kids are missing out on the opportunity to know one another, to know "the other," to envision new ways to be and understand. My students at Blaine do not get to hear about the experiences of living in a Kenyan refugee camp; they are not forced to wonder why one group of people has so unfathomably little and another so unconscionably much. They don't often feel the discomfort necessary for self-examination, and they don't often feel the disgust necessary for righteous action. For my former students in SeaTac, dilapidated, harried schools are their ecosystem. Many have little understanding of what truly exceptional scholarship looks like. Many believe they cannot question power because those with power aren't even in the room, and never will be. Many internalize the institutionalized racism around them: *This is what we deserve.*

The kids at my new school and the kids at my old school will never, ever interact under our current model.

And this is what I find most disheartening: Kids at both schools seem to already understand what their positions will be in life. School? School is how you pass the time before you take that position on.

So what do we do?

We must prioritize getting different kinds of young people working and learning together again. Therefore, we must prioritize reintegration.

First off, the Seattle Public School District—a district that currently disciplines black kids four times more often than whites—must immediately increase professional development around culturally responsive and socially just instruction. When schools resegregate, staff stagnate. We must ensure that classrooms use *all* students' identities and knowledge as entry points. It takes incredible skill and openness to develop these abilities, and Seattle needs to commit serious resources to the work.

Seattle teachers should also blaze the trail on creating cross-district and inter-district collaborations. There is evidence, from groups such as Narrative 4 in New York City, that writing projects between disparate groups of students generate radical empathy, develop cultural flexibility, and nurture authentic writing skills. Writers in the Schools (WITS) and I are currently developing a collaborative writing project between Blaine and South End middle schools. As Seattle continues to segregate, these projects should extend beyond our district's borders. Seattle Public Schools should look into applying for federal grant money to facilitate this work.

In the long-term, I propose something called the Seattle Civics Academy. Pulling students from all over the district, this would be a semester-long program that *all* Seattle high-school students would participate in at some point in their school careers. They would get to choose when, but no student could opt out—the overwhelming flaw in

Seattle's integration plan. Five days a week, all day long, students from across the city would attend completely inclusive classes that examine race, class, and gender through the lenses of math, language arts, and other disciplines. Teachers highly trained in socially just and culturally responsive teaching would emphasize and promote communicating across differences and fighting for a more just city and society. Each semester's cohort would create an activism project to improve the city and its citizens' lives. Such work would break down isolation, facilitate access to power, and promote harmony and empathy. Frankly, I also believe it would be fucking awesome.

Furthermore, the citizens of Seattle must demand more racially and socioeconomically integrated and balanced schools, supported by better funding from our state legislature. (This year, lawmakers in Olympia once again failed to fix Washington State's unconstitutional underfunding of its public education system. To fix Seattle's equity problems, we're going to have to address that outrage, too.) Locally, we need to be asking ourselves and our neighbors: Do we truly think we are better separate than together? Do we think it's healthy to have a public school on one side of our city with 8 percent free/reduced lunch, and on the other side of our city, a school where that number is 95 percent? As demonstrated in Louisville, integrating schools can be done more smartly than ever before, and with profoundly positive effects on other chronic urban challenges (such as housing segregation). Seattle should start analyzing census data for educational attainment, household income, and other factors. Based on that data, the school district should then map out—and, as needed, create—geographic clusters of schools that contain socioeconomically diverse blocks of students. Within those geographic clusters, the district should then use busing to create more socioeconomically integrated schools.

Finally, we must watch for Seattle-centricity. As our city grows, we must recognize the impacts this growth has on the county. Regional leaders from Seattle and across King County must examine the ties between housing affordability and school segregation. Even with Mayor Ed Murray's ambitions to build 20,000 new units of affordable housing in the next 10 years, Seattle runs the risk of being an overwhelmingly white and privileged city that espouses progressivism without doing anything progressive. Seattle, King County, and the 20 school districts in the county must develop new ways to collaborate and ensure equity.

When I was an elementary-school student roaming Kimball's playground and, later, a teenager roaming the halls of Garfield High School, I fell in love. I fell in love with difference. I wanted as much difference as I could get, and I was lucky: Seattle's public schools had a bounty of it then.

I assumed the rest of the city would be like my experience in Seattle Public Schools. I assumed that when I turned 18, I would graduate seamlessly into a city as eclectic, connected, and diverse as my fellow students were.

Instead, I arrived to a disconnected community. In a way, it makes sense.

Back then, we were learning at schools where integration had to be forced through external laws and policies. Of course we didn't emerge from those schools into an integrated society.

Now, given our schooling, we're the ones who must create one. ■



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Kahlil Joseph, Streetlight (Detail), 2014. Motion picture still. Collection of the artist.

THINGS TO DO ARTS & CULTURE

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MARK KAUFMAN

COMMUNITY

EMP Pop Conference

DON'T MISS The EMP Pop Conference is a solid example of intellectualizing art without squashing the abilities of everyman-creation. The theme of this year's Pop Con is "From a Whisper to a Scream: The Voice in Music," so naturally all conference components focus on the structure, meaning, usage, and delineation of voices throughout music and how those voices add to our experiences. Keynote speakers Merrill Garbus, Valerie June, and k.d. lang lend their equally distinctive sounds to deciphering what makes each voice their voice, and why that matters (or doesn't). Panels throughout the conference—some of which will be led by *Stranger* notables Charles Mudede and Sean Nelson, as well as a slew of pop-culture experts and prolific music critics—attend to voice-activated variables, like environmental impact or historical legacy. Each component of Pop Con aims to shed light on the voice as a principal actor we may take for granted, or perhaps crack a wedge into something so enigmatic that NBC created a whole reality TV show about it. (EMP Museum, April 14-17, free) **KIM SELLING**

Obscura Day

DON'T MISS Obscura Day (a creation of Atlas Obscura, an online magazine devoted to the weird, wondrous, and underappreciated), is a worldwide celebration of unique, offbeat locations and experiences, with events that range from a visit to a former Soviet prison in Estonia to a walking tour of Barcelona's supernatural phenomena. Here in Seattle, it's a chance to either explore something you didn't know existed (like the instrumentarium of Harry Partch, renowned American composer known for his unique instruments like the Cloud Chamber Bowls) or see a new side of somewhere familiar, like Fremont or the Museum of History & Industry. Grab some good shoes, because you'll probably be doing some walking—exploration is the key to Obscura Day, whether you're checking out the beautiful and potentially haunted Kubota Gardens in Rainier Beach or getting your drink on at the Old Ballard Liquor Co. The attractions range from completely free (like tours of the Cutter Midgett at Pier 36 and the US Coast Guard Base & Museum) up to \$25, with ticket sales benefiting the individual venues. (Various locations, Sat April 16, free-\$25) **JULIA RABAN**

We also recommend...

Record Store Day: Various locations, Sat April 16

Complete listings at strangerthingstodo.com

PERFORMANCE

The Tempest

DON'T MISS Considering that Shakespeare does set the play on an island, I can see how it makes sense to stage *The Tempest* in the tiny space at New City Theater. Despite the risk of claustrophobia—let's call it intimacy—I wouldn't miss this play for several reasons. (1) It features one of the greatest characters of all time, Caliban, whose little speech about "crying to dream again" in act III always makes me tear up. (2) Caliban will be played by Mary Ewald or Peter Crook, both of whom are very good and serious actors. (3) Caliban's mother has the best witch name ever, which is Sycorax. (4) There's magic and wood chopping (in the script, at least), both of which can be fun in close quarters. (New City Theater, Wed-Sat, 7:30 pm, \$25-\$35, through April 30) **RICH SMITH**

We also recommend...

Assassins: ACT Theatre, Tues-Sun, through May 8

brownsville song (b-side for tray): Seattle Repertory Theatre, Wed-Sun, \$34, through April 24

Comedy Nest Open Mic: Khadija Hassan: Rendezvous, Tues April 19, 8 pm, \$5

My Heart Is the Drum: Village Theatre, Issaquah, Tues-Sun, \$63, through April 24

Complete listings at strangerthingstodo.com

FILM

Storefront Hitchcock

DON'T MISS This 1998 Jonathan Demme film revolves around a simple conceit: Train a camera on eccentric British singer-songwriter Robyn Hitchcock performing 14 beautiful, hilarious rock songs in the storefront of a disused New York City shop window, and let the sonic, lyrical, and between-song-banter enchantments ensue. It's hard to discern which is more gobsmacking—Hitchcock's charmingly doleful post-Syd Barrett songs or his serpentine, acid-logic introductions to said songs. Both of Hitchcock's skills possess a cracked wisdom all too rare in today's (or yesterday's) musical world. Tonight, he'll give a live introduction to this screening. (SIFF Cinema Uptown, Thurs April 14, 6 pm, \$9.03) **DAVE SEGAL**

We also recommend...

April and the Extraordinary World: SIFF Cinema Uptown

Barbershop: The Next Cut: Various locations, opens Fri April 15

The Boss: Various locations

Demolition: Various locations

Everybody Wants Some!!: Various locations

Continued ►



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THINGS TO DO ARTS & CULTURE

Hail, Caesar!: Sundance Cinemas

The Invitation: Grand Illusion, April 13-14, 7 & 9 pm, \$9

Jefferson in Paris: Scarecrow Video, Wed April 13, 7 pm, free

The Jungle Book: Various locations, opens Fri April 15

Midnight Special: Various locations

The Off Hours: Scarecrow Video, Sun April 17, 6 pm, free

Point Break: Central Cinema, Wed April 13, 9:30 pm, \$1.99

The Rocky Horror Picture Show: SIFF Cinema Egyptian, Sat April 16, 11:55 pm, \$12

Seijun Suzuki Retrospective: Wed April 13 & April 16-17, Northwest Film Forum and Grand Illusion, \$9/\$11

Shaun of the Dead: Central Cinema, April 15-19, \$8 adv/\$10 DOS

A Space Program: Northwest Film Forum, Thurs April 14, 7 pm, \$11; SIFF Film Center, April 15-21

WarGames: Scarecrow Video, Mon April 18, 7 pm, free

Zootopia: Various locations

Complete listings at strangerthingstodo.com

QUEER

First Folio: ShakesQueer

DON'T MISS It's one of those weekends when all the good parties are happening at the same time, and you're going to have to make some tough choices about which ones to skip. But I can't in good conscience allow anyone to miss ShakesQueer, a drag tribute to history's favorite bisexual (maybe) playwright. Coinciding with a display of William Shakespeare's *First Folio* at the Central Library, the show features some of the city's top queer talent, performances, fashion, and "solilo-queens." We'd like to think Willie would approve of that kind of punning. Miss this show and you'll wonder how earnest thou in this pickle. (*Central Library, Sat April 16, 6:30 pm, free*) **MATT BAUME**

We also recommend...

Bearaoke: Cuff, Tues April 19, 8 pm, free, 21+

Cuff Country Fridays: Cuff, Fri April 15, 7 pm, free, 21+

DJ Night: Cuff, April 15-16, free, 21+

Gay-La for Fantastic.Z Theatre: Melrose Market Studios, Fri April 15, 7-10 pm, \$25/\$50

I Hate Karaoke: Pony, Tues April 18, 9 pm, free, 21+

Man-Date: True Love Art Gallery, Thurs April 14, 6-10 pm, free

Mimosas with Mama: Narwhal, Sun April 17, 1 pm, \$25, through May 22

Robbie Turner's Playground: R Place, Wed April 13, midnight, free

RuPaul's Drag Race Viewing Parties with Robbie Turner: R Place, Mon April 18, 7 pm, free

Tainted Tales: Reefer Fever: Kremwerk, Sat April 16, 7 pm, \$8

Versatile: The Eagle, Sat April 16, 9 pm-3 am, free, 21+

Wildrose Karaoke: Wildrose, Wed April 13, free, 21+

Complete listings at strangerthingstodo.com

READINGS & TALKS

Pablo Neruda's Lost Poems

DON'T MISS When the news hit that

archivists at the Pablo Neruda foundation had found a box containing 20 previously untranslated poems by the inimitable and amorous Chilean poet, the hearts of many readers did what spring does to the cherry trees. The worry in these situations is that the poems will be bad, but Seattle civic poet Claudia Castro Luna gave voice to a few of them at the Copper Canyon Christmas party last December, and they hold up quite well—he's still got those surreal turns, those surprising images, and that intoxicating tone of wonder and possibility. At McCaw Hall, Copper Canyon Press will give these poems their full English-language debut. Grab your partner—or, better yet, go stag—and get ready to bask in the light of Neruda's hidden flowers. (*McCaw Hall, Tues April 19, 7:30 pm, \$15 standby*) **RICH SMITH**

We also recommend...

Chester Brown: Hugo House, Sat April 16, 7 pm, free

First Folio! The Book that Gave Us Shakespeare: Central Library, free, through April 17

Hope Jahren with Sydney Brownstone: Town Hall, Wed April 13, 7:30 pm, \$5

Nikki McClure: Elliott Bay Book Company, Sun April 17, 3 pm, free

Seattle StorySLAM: Romance: St. Mark's Cathedral, Fri April 15, 8 pm, \$8

Complete listings at strangerthingstodo.com

ART

Homeless: The Street and Other Venues

DON'T MISS What a data center! Somewhere in here, in all the videos and documents and photographs and charts and graphs that Martha Rosler collected related to housing, homelessness, and gentrification in New York in the 1980s and Seattle today, there must be answers. Or at least the right questions. Rosler is the first winner of the New Foundation Seattle's 100K Prize, which comes with a yearlong celebration of her work in several parts (or was supposed to, but, due to the announcement that the Pioneer Square gallery will close next month [see article on page 43], this will be the last iteration at the New Foundation). Rosler wants to deploy activism and discussion as forms of art, so don't just visit, use your visit to figure out what to do next about the fact that, all evidence to the contrary in our transmogrifying city, *Housing Is a Human Right*, as her year of events was to be titled. (*The New Foundation Seattle, Thurs-Sat, free, through May 28*) **JEN GRAVES**

We also recommend...

ART EVENTS

Capitol Hill Art Walk: Capitol Hill, Thurs April 14, 5-8 pm, free

Surface City: A Participatory Workshop by Tivon Rice: Henry Art Gallery, Sat April 16, 1-2 pm, free

MUSEUMS

Beyond Aztlán: Mexican and Chicana/o Artists in the Pacific Northwest: Museum of Northwest Art, La Conner, daily, free, through Jun 12

The Atomic Frontier: Black Life in Hanford, WA: Northwest African American Museum, Wed-Sun, \$7, through May 22

Brenna Youngblood: abstracted realities: Seattle Art Museum, Wed-Sun, \$20, through April 17

The Brink: Jason Hirata: Henry Art Gallery, *Continued* ▶

THINGS TO DO **ARTS & CULTURE**

Wed-Sun, \$10, through Jun 26

Constructs: Installations by Asian Pacific American Women Artists: Wing Luke Museum, Tues-Sun, \$15, through April 17

The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$20, through Aug 14

Emblems of Encounter: Europe and Africa Over 500 Years: Seattle Art Museum, Wed-Sun, \$20, ongoing

The Harmon & Harriet Kelley Collection of African American Art: Works on Paper: Northwest African American Museum, Wed-Sun, \$7, through April 17

James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10

Journey to Dunhuang: Buddhist Art of the Silk Road Caves: Asian Art Museum, Wed-Sun, \$9, through Jun 12

Kehinde Wiley: A New Republic: Seattle Art Museum, Wed-Sun, \$20, through May 8

Martha Rosler: Below the Surface: Seattle Art Museum, Wed-Sun, \$20, through July 4

Mood Indigo: Textiles From Around the World: Asian Art Museum, Wed-Sun, \$9, through Oct 9

Noah Davis, Kahlil Joseph, The Underground Museum: Young Blood: April 16-Jun 19, free

Paul McCarthy: White Snow, Wood Sculptures: Henry Art Gallery, Wed-Sun, \$10, through Sept 11

Six Weeks, in Time: Henry Art Gallery, Wed-Sun, \$10, through May 8

Victoria Haven: Blue Sun: Olympic Sculpture Park, free, through March 2017

GALLERIES

Aaron Huffman: Retrospective: Pettirosso, April 14-May 5, free

Adam Ekberg: New Photographs: Platform Gallery, Wed-Sat, free, through April 30

Ashleigh Robb: Bridge Productions, Wed-Sat, free, through April 30

Christopher Shaw: Mending: Martyr Sauce, Mon-Sat by appointment, free, through May 22

Cris Bruch and Anders Bergstrom: Greg Kucera Gallery, Tues-Sat, free, through May 21

George Rodriguez: Beneath the Surface: Foster/White Gallery, Tues-Sat, free, through April 30

Imagined Futures: Science Fiction, Art, and Artifacts from the Paul G. Allen Family Collection: Pivot Art + Culture, Tues-Sun, \$5, through July 10

Joan Tanner: The False Spectator: Suyama Space, free, through April 15

Kamrooz Aram: James Harris Gallery, free, through May 14

Lina Persson: Animated Ecology: INCA, free, through April 16

Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through Jun 11

No Touching Ground | You Still Feel Like Home: Glass Box Gallery, Wed-Sat, free, through April 30

Orchids That Look Good in Bad Lighting: Interstitial, Sat, free, through May 22

The Photograph: G. Gibson Gallery, Wed-Sat, free, through April 30

Real Change Portrait Project: City Hall Lobby Gallery, Mon-Fri, free, through May 2

Riffs: Photographic Center Northwest, Sat-Thurs, free, through Jun 15

Seán Slemon: Captured: Mariane Ibrahim

Gallery, Wed-Sat, free, through May 8

Susan Dory: Micromega: Winston Wachter Fine Art, Mon-Sat, free, through May 7

Tim Durkan: The Pretty and the Gritty: Magnuson Park Gallery, Thurs-Sat, free, through April 23

Unknown Landscapes: North Seattle College Art Gallery, Mon-Fri, free, through May 6

Unsettled-Resettled: Seattle's Hunt Hotel: Japanese Cultural and Community Center of Washington, Mon-Fri, free

Xavier Toubes: PushMoon2: Figures with Shadows: James Harris Gallery, Wed-Sat, free, through May 14

Complete listings at strangerthingstodo.com

FOOD & DRINK

Seattle Restaurant Week

DON'T MISS Seattle Restaurant Week is a twice-yearly event that is actually two half-weeks (Sunday through Thursday, through April 21) during which 165-plus restaurants around Seattle—and Bellevue, Kirkland, Edmonds, Woodinville, Issaquah, Redmond, Tukwila, and Snoqualmie—offer set-menu, three-course dinners for \$30. Some places also offer two-course lunches for \$15. How much do you save? It depends entirely on the restaurant, but Restaurant Week is a great chance to try restaurants that might normally be outside of your price range. This time around, for example, promising options include Ethan Stowell's Italian Tavolàta, which is offering Restaurant Week diners a choice of any starter, entrée, and dessert (their regular menu includes \$15 chicken liver mousse bruschetta and \$33 Alaskan halibut) and Ballard's Moshi Mushi, where the entrée choices include the chef's choice platter of nigiri, which is normally \$50 per person. To make it a truly savvy dining experience, save money on drinks and order a beer or a glass of house wine (odds are good that even house wine at higher-end places will be decent), but make sure not to scrimp on the tip. (Various locations, through April 21, \$15/\$30. Find a complete list of recommended restaurants at strangerthingstodo.com) **JAMIE SLATER**

We also recommend...

\$10 Pizza Mondays: Cafe Lago, Mon April 18, 5 pm

Caviar Tasting: Seattle Caviar Company, Thurs April 14, 5-7 pm, \$30

Chocolate Happy Hour: Chocopolis, Thurs April 14, 5-9 pm, free

Free Wine on 15th: European Vine Selections, Sat April 16, 3-6 pm, free

Free Wine Tasting at Champion Wine Cellars: Champion Wine Cellars, Sat April 16, 12-5 pm, free

Free Wine Tasting at DeLaurenti: DeLaurenti, Sat April 16, 2-4 pm, free

Guest Chef Night: Jon Langley and Omar Salazar-Cruz: FareStart, Thurs April 14, 5:30-8 pm, \$30

Happy Hour at the Swedish Club: Swedish Cultural Center, Fri April 15, 5-10:30 pm, \$5 beer and wine

Sunday Pig Roast: Bell + Whete, Sun April 17, 5 pm, \$24 per person

Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed April 13, 4 pm-2 am

Wine Wednesdays: LloydMartin, Wed April 13, 5-10 pm

Complete listings at strangerthingstodo.com

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<h1>PAROV STELAR</h1> <p>with STELARTRONIC & ANDUZE</p> <p>APRIL 18 8:00PM</p>	<h1>SAY ANYTHING</h1> <p>with MEWITHOUTYOU + TEEN SUICIDE + MUSEUM MOUTH</p> <p>APRIL 30 8:00PM</p>
	<h1>MOTION CITY SOUNDTRACK</h1> <p>with THE SPILL CANVAS + MICROWAVE</p> <p>MAY 6 8:00PM</p>
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<h1>HATSUNE MIKU</h1> <p>with ANAMANAGUCHI</p> <p>APRIL 23 8:00PM WAMU THEATER</p>	<h1>COASTS</h1> <p>with KNOX HAMILTON + SYMMETRY</p> <p>MAY 7 7:40PM THE CROCODILE</p>

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WEDNESDAY 4/13

BADBADNOTGOOD, Theoretics

(Neumos) People may remember last year as the beginning of a new crossover between hip-hop and jazz, pursuant to Kamasi Washington and Thundercat's contributions to Kendrick Lamar's *To Pimp a Butterfly*. Those people are late to the game. Toronto Jazz quartet BADBADNOTGOOD began their career in 2010 covering hip-hop tunes by Gucci Mane and Nas, as well as a couple cuts from the *Legend of Zelda: Ocarina of Time* soundtrack. Yes, their approach is populist—some would say pandering—but you can't deny their chops. BBNG's willingness to step down from the stuffy high horse of modern jazz has offered them unique opportunities, as well: In 2015, they recorded an album with Ghostface Killah, *Sour Soul*. **JOSEPH SCHAFFER**

The Residents present *Shadowland: Theory of Obscurity* showing and concert

(Neptune, all ages) It's a big night for Residents fans. Director Don Hardy's *Theory of Obscurity* documentary tells the great

American avant-oddball group's story with just the right amount of irreverence and mystery. After that, these venerable enigmas launch into *Shadowland*, the final installment of the Randy, Chuck & Bob Trilogy. While still weird, the Residents' music has become somewhat sentimental and soft around the edges—maybe even a bit too *professional*, if you compare the newer works to their otherworldly and absurdly warped 1970s output. Sure, there's no going back to the bad-mushroom-trip sonics of the *Third Reich 'n' Roll*/Fingerprince/Duck Stab/Not Available days, and for geezers pushing 70, the Residents—whoever they are—are still far, far from your typical night of entertainment. Long may they subvert. **DAVE SEGAL**

Baths, WD4D, Zoolab, Cameron

(Q Nightclub) Will Wiesenfeld has already accomplished much under his Baths moniker. While his debut, *Cerulean*, was made in his bedroom on the cheap, it went on to garner high praise from Pitchfork and the A.V. Club. But you, discerning reader, don't care about accolades; what does Baths sound like? Some would say he takes a bit much from the chillwave style of Toro y Moi, but where that artist is content to relax, Wiesenfeld

uses his electronic template to crank up the anxiety—he didn't call his sophomore LP *Obsidian* for nothing. In Baths' music, bizarre samples will emerge from the sensuous murk seemingly at random, like shark fins breaching distant waves and coming closer.

JOSEPH SCHAFFER

Bilal, Shaprece, DJ El Mizell

(Nectar) Since the inception of his illustrious career, Philadelphia Soulquarian Bilal Sayeed Oliver has moved with ease among the worlds of hip-hop, soul, and jazz (other members of the Soulquarians collective include D'Angelo and Erykah Badu). Traces of punk and reggae also flow through his eclectic work. Starting in 2001, his classically trained tenor has graced numerous albums, from Common's *Like Water for Chocolate* to Robert Glasper's Grammy Award-winning *Black Radio*, on which he finds the jazz heart in David Bowie's "Letter to Hermione." When Bilal hasn't been hanging out with heavy hitters, like Beyoncé and Kendrick Lamar, he's released four studio recordings, including last year's *In Another Life* featuring keyboards from Ali Shaheed Muhammad of A Tribe Called Quest and production from *Black Dynamite* composer Adrian Younge. **KATHY FENNESSY**

Kenny Werner and Joyce Moreno

(Jazz Alley, all ages) East Coast pianist Kenny Werner plays the Great American Song/Fake Book by immersing the melodies, and sometimes the changes, deep within folds of his own improvisations based on that same underlying timbre. He plunges under the surface of each structure, a mighty cetacean scouring depths before returning to what we already know, for breath. Werner has captured countless standards and composed a moving suite for his dead daughter—but for this tour, he's bringing out his deep love for Brazil. He'll run down songs from his new album, *Poesia*, which consists of duets with Rio's own Joyce Moreno, aka Joyce. Expect tact, restraint, slow music running deep, and perhaps a few surprises.

ANDREW HAMLIN

Hieroglyphics, Del the Funky Homosapien, Casual, Pep Love, Domino, Souls of Mischief, DJ Toure

(Crocodile, all ages) This show presents essentially the founders of Bay Area hip-hop. At the time of their first appearance (the beginning of the 1990s), they were over-ground and sometimes even housed by

Continued ►

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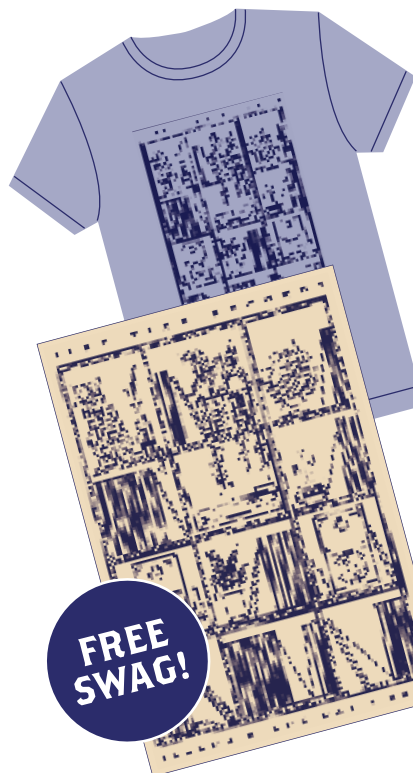


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THINGS TO DO MUSIC

major record labels. By the end of the 1990s, they went underground and helped make the Bay Area one of the centers of indie hip-hop (the other centers being Brooklyn, Los Angeles, and Minneapolis). All in all, some of the greatest and most innovative hip-hop tracks and albums ever made came from the rappers and producers who are part of or orbit the Hieroglyphics crew. **CHARLES MUDEDE**

THURSDAY 4/14

**MOTOR: Personable, P L L,
Novacom, DJ Explorateur**

(Kremwerk) Personable—the more beat-oriented project of LA synthesizer maestro M. Geddes Gengras—retains the lab-coated-experimentalist tonalities of the work he does under his own name and translates it to the dance floor... albeit a wavy dance floor. For instance, “Kart,” from 2015’s *Standard Deduction*, throbs and pumps with low-end sinister intensity while wreathed with an array of alarming, horror-film-score tropes, beating Goblin and Zombi at their own death-disco game. This is club music with a PhD in granular synthesis. Personable’s releases for the Peak Oil label—*New Lines* and *Spontaneous Generation*—are totally in synch with the MOTOR monthly’s mutant-dance thesis statement. His chaotic, clangorous, and complex productions will be right at home in Kremwerk’s bunker. Novacom is a mysterious entity from Washington whose catastrophic industrial techno sounds massive, even when heard from his Soundcloud page on computer speakers.

DAVE SEGAL

**Scriptures, Demon Eye,
Disenchanter, Githyanki**

(Highline) Goddamn, tonight's bill looks SWEATY, so shine up your blackest of denim and brush out your beards, longhairs, 'cause it's time to get down! Locals Githyanki play heads-down heavy metal, thankfully with some slight biker tendencies. Portland's Disenchanter promise to hold tight to strict sludge and stoner-metal sounds, while North Carolina's Demon Eye pretty much rule everything with their fists-up, stripped-down take on 1970s rock, doom, and the rawest of new wave of British heavy metal. Headliners Scriptures, an instrumental band, quote from the heaviest and darkest of the strict monastic, progressive tradition. Their songs are engaging for the strange paths they forge: Sometimes they're atmospheric and other times syncopated and loud, but always surprising. Oh, and tonight they celebrate their new record being released!

MIKE NIPPER

Jane Monheit

(Jazz Alley, all ages, April 14–17) In 2010, Jane Monheit snagged the greatest reward to which any singer can aspire. That's right, she played a singer who's very big in a parallel universe—the otherwise nonexistent Judy Bridgewater, who “furnished” the title song for *Never Let Me Go*. Now she's reversed thrusters to tackle a singer who was, at least for a while, very big in this universe—the new album, *Songbook Sessions: Ella Fitzgerald*, should be self-explanatory. Treading where Ella Fitzgerald trod will be tricky, especially since Fitzgerald herself

never let anyone see her sweat. But Monheit is packing heat, spark, and a special delicacy in scat singing. I'm eager to hear her try.

ANDREW HAMLIN

Pillar Point, NAVVI, the Spider Ferns, Zoolab x King Snake

(Neumos) Get ready for some Dark. Indie. Dream. Pop. Y'all. Pillar Point are running around with *Marble Mouth*, the band's second from Polyvinyl. Scott Reitherman (former frontman of Throw Me the Statue) recorded the album in Athens, Georgia, under the influence of Kevin Barnes (of Montreal mastermind). You can tell. It's darker and sweatier than their self-titled debut, and Reitherman has traded his signature smoky-casual falsetto for an array of deeper throwback tones. Instead of being indie-lonesome about lost love and gray days, he's dance-party-lonesome about lost love and gray days. It's great. NAVVI are like sleepy Rhye, the Spider Ferns are probably tired of comparisons to Portishead, and Zoolab will bring the morphed Top 40 pop. **RICH SMITH**

Diminished Men, Fungal Abyss, Weed

(Sunset) Because the main idea behind Fungal Abyss is to take mushrooms and play improvisational spacey doom metal, no two Fungal Abyss shows are alike. This experiment is the brainchild of local stoner-metal kings Lesbian. A Fungal Abyss show is a unique experience, as they flow freely through a mind-bending and ear-crushing jam session. Psychedelics aren't required, of course, but they could certainly enhance the experience. Equally as out there, Diminished Men are a Seattle-based four-piece instrumental project that blends everything from saxophones to synthesizers (and, of course, guitars) into a mélange of heavy oddball sounds. **KEVIN DIERS**

FRIDAY 4/15

Blood Drugs, Steal Shit Do Drugs, Charms, Freeway Park

(Central) Good to Die is one of those rare record labels that I can trust. The simple fact that these tastemakers of the heavy Seattle underground-rock scene endorse a band is enough for me, even if I've yet to hear the music. Seattle's Blood Drugs issued their debut self-titled LP on Good to Die last April, and it maintains Good to Die's perfect record for winning releases. *Blood Drugs'* nine tracks of raging post hardcore fit somewhere between Fugazi and Moss Icon—just a little more un-wound and aggressive. Long live Good to Die, long live Blood Drugs. **KEVIN DIERS**

SATURDAY 4/16

Blue Moon's 82nd Birthday Party: The Allman Butters, Hounds of the Wild Hunt, Blackheart Honeymoon, the Brothers Balthazar

(Blue Moon) Facts related to the Blue Moon's 82nd birthday: When original Blue Moon owner Hank Reverman borrowed money from his father to open the place in 1934, Prohibition had been repealed for less than a year. The space featured dirt floors and was just over one mile from the University of Washington campus—and, due to the latter, therefore eligible to legally sell alcohol. Reverman owned the Blue Moon for six years, and he lived to be 96 years old. You can find out who the Allman Butters are if you google them and use some inductive reasoning. Hounds of the Wild Hunt played the Blue Moon's 75th birthday party when they operated under the name the Whore Moans. The mother and father of Ian Prebo, frontman for Blackheart Honeymoon, met at the Blue Moon. The Brothers Balthazar consist

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COLUMBIA CITY
THEATER

THURSDAY, APRIL 14
JISUN
IN THE BOURBON BAR

FRIDAY, APRIL 15
AN EVENING WITH
GEOFFREY CASTLE

SATURDAY, APRIL 16
WYATT OLNEY & THE WRECKAGE
SIN CIRCUS • DED ELECTRIC
WOODSHED

THURSDAY, APRIL 21
BLACK STAX
HUEY P. • TUESDAY VELASCO

SATURDAY, APRIL 23
THE COLD HARD CASH SHOW
A JOHNNY CASH TRIBUTE

SUNDAY, APRIL 24
HORSE CRAZY
COWGIRL BAND

COMING UP
4/25 JONATHAN WARREN & THE
BILLY GOATS
4/26 JEFF BERNAT
4/28 OLIVER FRANKLIN
4/29 AFTER MIDNIGHT CABARET
PRESENTS CIRQUE DE TATAS
5/1 AYEDA TRASHION SHOW
5/5 FILABUSTA & MEGAN HAMILTON
5/6 JOHN CRAIGIE
5/13 & 5/14 DEBACLE FEST
5/18 & 5/19 THE SECURITY PROJECT
5/20 ALKI (RECORD RELEASE)
5/21 THE 5TH YEAR

IN THE BOURBON BAR

<i>Tuesday Night</i> MUSIC CLUB OPEN MIC	<i>Wednesday's</i> ABSOLUTE KARAOKE
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POST-PUNK, MUTANT, SYNTH, DIY IN THE DEN

APRIL 14
ROCK N ROLL HEAVYWEIGHT CHAMPS
STALLION
IN THE DEN WITH DJ RUBEN MZ

APRIL 15
TRIBUTE NIGHT
THIN LIZZY vs T. REX
FT. MEMBERS OF SWEETWATER,
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APRIL 16
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SEATTLE'S PREMIER INDIE DANCE PARTY
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APRIL 20
CHOP YOU LIKE A HURRICANE
MUSIC TRIVIA NIGHT
DRINK SPECIALS AND PRIZES

APRIL 21
HERO WORSHIP PRESENTS
ROBERT SMITH'S BIRTHDAY PARTY
LIVE PERFORMANCES + DJ AL NINO + DEE JAY JACK

LATE NIGHT HAPPY HOUR MON-SAT 11PM - 2AM
FOOD & DRINK SPECIALS WWW.CHOPSUEY.COM

THINGS TO DO MUSIC

of current Blue Moon owner Gus Hellthaler, who has owned the place since 1982, and bar manager Tom Hotchkiss, who has worked there since 1999. **GRANT BRISSEY**

Research: Gunnar Haslam, Olin (Kremwerk) Recording for the always-fascinating L.I.E.S. label, as well as Delsin and Efdemin's Naïf imprint, Gunnar Haslam has done work related to the Large Hadron Collider while studying particle physics at NYU. During that time, he also absorbed the transcendent, psychedelic techno aesthetics of New York City's Bunker Club, and you can hear all of this deep scientific research infiltrating his cerebral, idiosyncratic tracks. Even Haslam's bangers sound like they contain DNA from the highest echelons of academic composition (a very good thing). His diverse output—ranging from Chain Reaction-like dub techno to spacey, disorienting ambient and IDM excursions—should make Haslam's set unpredictable and exciting. **DAVE SEGAL**

Imarhan, Diminished Men, Zen Mother (Vera, all ages) Algeria's Imarhan play a rollicking brand of the sort of Tuareg psychedelic blues that's gained surprising acceptance in the West. Or maybe *not* so surprising, given how danceable and trance-inducing the music of artists like Bombino, Tinariwen, and Group Doueh can be. You'd have to possess a cold heart and a dead ass not to embrace Imarhan's melodically sparkling and rhythmically vibrant songs. (Imarhan also play earlier in the day at Everyday Music, as part of the Capitol Hill store's free Record Store Day activities.) **DAVE SEGAL**

SUNDAY 4/17

Paul McCartney (KeyArena, all ages) As Elvis Costello (who happens to be playing in Bellingham this very same night) once said, "Compared to whom is Paul McCartney not good?" You can go into a concert by Paul McCartney and his able group—who have now been backing him longer than either the Beatles or all the versions of Wings were together—with as much savvy reserve as you care to. You will almost definitely leave with sore hands, a hoarse throat, and tears drying on your cheeks. Has he lost a bit of his top end? Yes, but not so much that he doesn't play all the old numbers—from "Yesterday" to "Helter Skelter"—in their original keys. Does he pause for a few minutes after every song to catch his breath? Yes, but also to allow the audience to ovate and adulate him with the overwhelming magnitude of their appreciation. Do you know any other 73-year-olds who can play 38 songs a night, several of which have a legitimate claim to being the actual greatest rock song ever written? No, and you never will. If you are even remotely curious about going, do yourself a favor and go see Paul McCartney play live. **SEAN NELSON**

Foster Body, Sioux City Pete & the Beggars, Quaaludes, guests (Lucky Liquor) Foster Body hit you with a cathartic post-punk punch that's all the more striking for it coming from four Salt Lake City citizens. (Who thinks of *Utah* when contemplating the spiky, spasmodic pleasures of 21st-century post-punk?) Whatever the case,

Foster Body have burst out of the gate with a tremendous debut album, *Moving Display*. In venerable post-punk tradition, Foster Body feature male and female vocalists who spit with equal vitriol over guitars that slash and sting like Gang of Four's Andy Gill crossed with Contortions' Pat Place. If you ever contorted yourself to James Chance, the Stick Men, Pylon, or any other rock band that squeezed 10 pounds of nervous energy into a five-pound bag, you'll likely jerk your skeleton to Foster Body's truculent anti-boogie. **DAVE SEGAL**

MONDAY 4/18

Peelander-Z, Death*Star, Smashie Smashie (Funhouse) Childhood nostalgia plays a big role in the manic blitzkrieg that is a Peelander-Z show. To be reductive, the Japanese group plays the kind of simple pop-punk that tends to come out of high-school practice rooms. Their stage gimmick reaches back to puberty, as well. The band performs as a color-coordinated Sentai-style superhero team—*Power Rangers* is the most common example of this trope in the United States. But Peelander-Z's live show is no joke. In addition to choreographed theatrics, they play with reckless abandon, sometimes hurting themselves while jumping from amplifiers or second-story balconies. **JOSEPH SCHAFFER**

TUESDAY 4/19

St Germain (Moore, all ages) If you frequented chic lounges and bistros in the early '00s, you couldn't avoid St Germain's *Tourist*. Its sleek, organic-sounding house, meticulously coiffed down-tempo funk, and uptown jazz were the ideal soundtrack to sophisticated urban drinking, dining, and seduction.

Heard now, *Tourist* holds up as an exemplary example of meshing live instrumentation and looped samples (what a rush to hear John Lee Hooker's voice recontextualized). It's a dance album to which you don't so much sweat as *glisten*. St Germain (French producer Ludovic Navarre) has returned after a long hiatus with a self-titled full-length that's heavy on the blues—but it's a very modern-sounding blues, one that's *au fait* with its African desert variant. The production is *très* rich and contributions from Malian musicians Mamadou Cherif Soumano (kora) and Guimba Kouyate (n'goni), and Brazilian percussionist Jorge Bezerra lend *St Germain* a piquant authenticity you can't get from an MPC. Navarre has taken a risk with this comeback album, and he's succeeded more often than not. **DAVE SEGAL**

Honoring Bernie Worrell: Khu.éex', Staxx Brothers, Eldridge Gravy and the Court Supreme, Marmalade, more (Nectar) Bernie Worrell is not well, sad to say. Now based in Bellingham, the innovative funk/soul keyboardist for Parliament-Funkadelic, Talking Heads, Praxis, Ginger Baker, and others recently has been battling lung cancer, as well as racing to finish his last album, *Retrospectives*, at Avast! with producer Randall Dunn. Tonight is Worrell's 72nd birthday, and it's an opportune time to pay respect to one of *the* major architects of funk—and therefore hiphop, as few have been more sampled than P-Funk. Bernie will be playing with Khu.éex', an experimental funk group who include bassist Preston Singletary, Galactic drummer Stanton Moore, and saxophonist Skerik who fuse elements of funk, jazz, and Native American Tlingit singing and storytelling. By all reports, Worrell still has command of his amazing chops. **DAVE SEGAL**

Re-bar
Theater & Nightclub
APRIL 2016

THU 4/14 // 8pm

Notes Music:
PENT UP RELEASE // \$7
CONTROL, Scard, Grieler, Rusalka, Xiphoid
Dementia, and Prison Food B2B Masaki Masao

FRI 4/15 // 10pm

SoulFunkTriO
SOUL FI // \$7
Featuring Riz, Riti-Rafi, General Meow, and El Mizell

SAT 4/16 // 10pm

80's, 90's and Beyond
CEREMONY // \$5
With Evan Blackstone and Chance Green

SUN 4/17 // 10pm

HOUSE MUSIC
FLAMMABLE // \$10
West Coast's longest running house night.
Featuring Riti-Rafi and Nark. With Wesley
Holmes and Brian Lyons.

FRI thru SAT 4/15-4/16 // 8pm
SUN 4/17 // 2pm

**DINA MARTINA:
OF THE CHARTS!**
An ALL-NEW performance of hilarious NEW
SONGS, NEW STORIES and NEW VIDEO from
beloved chanteuse/raconteur Dina Martina,
joined once again by the uncanny musical
CHRIS JEFFRIES. // \$22 Adv. \$25 Door

SUN 4/17 // 7pm

MATCH GAME
The classic 70s fill-in-the-blank TV game
show is reinvented as an exciting, fast-
paced, live improv interactive version of the
bawdy classic. Fantastic prizes! // \$9

TUE 3/29 // 7pm

SEATTLE POETRY SLAM
Seattle's Longest Running Weekly Show!
// 7pm/ 8pm Sign ups / 8:30pm Open Mic \$5

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HIGHLINE

Wednesday, April 13
**MAD MAX MOVIE NIGHT &
COSTUME CONTEST!**
8PM, \$5

Thursday, April 14
SCRIPTURES
Demon Eye
Disenchanter
Githyanki
9PM, \$10-\$12

Friday, April 15
MECHANISMUS
INDUSTRIAL MUSIC AWARDS
with Stoneburner
9PM, \$7-\$10

Monday, April 18
FUCK YEAH BINGO!
7PM, FREE

Wednesday, April 20
Silk Tease Burlesque Presents:
WICKED WEDNESDAY
7PM, \$12-\$15

Friday, April 22
SEATTLE SKA FEST DAY 1
6PM, \$9-\$13

Saturday, April 23
SEATTLE SKA FEST DAY 2
6PM, \$9-\$13

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NECTAR

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4.14 Thursday (Hip-Hop)
DEVIN THE DUDE
Grynych, Grayskul, Mic Phenom,
DJ Graves 33

4.15 Friday (Funk/Rock)
CRACK SABBATH
plus Mctuff

4.16 Saturday (Country / Rock / Psychedelic)
BRENT AMAKER & THE RODEO
"10 YEAR ANNIVERSARY EVENT"
PRESENTED BY KEXP
Country Lips, Bread & Butter
DJ Troy Nelson (90.3 KEXP)

4.19 Tuesday (Funk)
HONORING BERNIE WORRELL
A fundraiser for Bernie's fight against
cancer ft. **Khu.éex' (ft. Bernie Worrell)**
plus Eldridge Gravy & The Court Supreme,
Marmalade, The Staxx Brothers, Funky 2
Death, Midday Veil & more

4.20 Wednesday (Funk / Jam / Roots)
HASHTAG 1 YEAR CANNAVERSARY
feat. **ZACH DEPUTY** and
SCOTT PEMBERTON TRIO
NO COVER!!

4.21 Thursday (Folk / Bluegrass)
FOLKLIFE PREFEST PARTY ft.
THE WARREN G. HARDINGS
Jacob Miller & the Bridge City Crooners,
Ben Hunter & Joe Seamons, Naomi Wachira

4.22 Friday (Hip-Hop)
LYRICS BORN
The Staxx Brothers, Double B & Laces
DJ Indica Jones

EVERY MONDAY: MOJAM
4.27 KOOL KEITH
4.28 PREZIDENT BROWN
4.29 PRINCE VS. MICHAEL
4.30 SCOTT LAW /
RABBIT WILDE
5.4 GEPE
5.5 KATCHAFIRE
5.6 FOREVERLAND
5.7 BLOCKHEAD / ELIOT LIPP
5.8 BLAKE LEWIS
5.11 WESTSOUND REUNION
5.12 THE JUAN MACLEAN
5.13 KEXP NEW HOME BENEFIT:
STEVIE WONDER TRIBUTE
5.14 TURKUAZ / NTH POWER
5.15 EUFORQUESTRA
5.18 WARREN G
5.19 MELTDOWN SHOWDOWN
5.20 GAUDI / ACORN PROJECT
5.21 B.O.B
5.22 GIFT OF GAB
5.25 KEN BOOTHE
5.27 POLECAT /
POOR MAN'S WHISKEY
5.28 BOLLYWOOD EDM
6.2 CHASTITY BELT
6.3 GONDWANA
6.4 NITEWAVE
6.10 POLYRHYTHMICS
6.11 CLINTON FEARON
6.12 HENHOUSE PROWLERS
6.16 GRANT FARM
6.19 NIGHTMARES ON WAX
(DJ SET)
6.21 ISRAEL VIBRATION
7.6 SAMANTHA FISH
7.7 LA INEDITA

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EL CORAZON

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THIS FRI

& MOMENTS

FRI APR 15

6:30PM DOORS
ALL AGES
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MIKE THRASHER PRESENTS

ADELITAS WAY

SUN APR 17

7:00PM DOORS
ALL AGES
BAR W/PROPER ID

STITCHED UP
HEART
MONETA
SUBJECT TO
DOWNFALL
& KIGHT (ACOUSTIC)

DEER ANDERZ

THIS MON

MON APR 18

IN THE FUNHOUSE
8:00PM DOORS
21 AND OVER

DEATH*STAR & SMASHIE SMASHIE

FEAR FACTORY

SOILWORK

SAT APR 30

7:00PM DOORS
ALL AGES
BAR W/PROPER ID

AMERICAN WRECKING COMPANY & JESUSWEARSARMANI

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A DEATH-GRIP ON YESTERDAY 10 YEAR ANNIVERSARY TOUR

SAT MAY 7

7:00PM DOORS
ALL AGES
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ALL AGES
BAR W/PROPER ID

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& DARCI CARLSON

SAT APR 16

8:00PM DOORS
21 AND OVER

THIS SAT

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TUE MAY 17

7:00PM DOORS
ALL AGES
BAR W/PROPER ID

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TUE MAY 17

7:00PM DOORS
ALL AGES
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★ = Recommended A = All Ages

WED 4/13

LIVE MUSIC

BARBOZA Laura Stevenson with Guests, 8 pm, \$12

BLUE MOON TAVERN Open Mic With Linda Lee, 8 pm

CAPITOL CIDER TINA, 8:30-11 pm

CENTRAL LIBRARY First Folio Concert: Ladies Musical Club, 12-1 pm

★ **CROCODILE** Hieroglyphics and Guests, 8 pm, \$25

EGAN'S JAM HOUSE Vocal Showcase, 7 pm, \$10

HIGH DIVE Heptagon, Goose Vargis, Pacific Echoes, Shawn Smith and Guests, 8:30 pm, \$6/\$8

HIGHWAY 99 James Howard Band, 8 pm, \$7

J&M CAFE The Lonnie Williams Band, 8 pm, free

LO-FI Lucky+Love, Symbion Project, Lilac, 8 pm, \$7

★ **NECTAR** Bilal, Shaprece, DJ El Mizell, 8 pm, \$20-\$25

★ **NEPTUNE THEATRE** The Residents Present Shadowland, 8 pm, \$33.50

★ **NEUMOS** BADBADNOTGOOD and Theoretics, 8 pm, \$18

OWL N' THISTLE Justin and Guests, 9 pm, free

PARAGON Two Buck Chuck, 8 pm, free

PONY Mal DeFleur's Nightblooms with Christopher Jones, 9 pm

★ **Q NIGHTCLUB** FWD: Baths, WD4D, Zoolab, and Cameron, 9 pm-2 am, \$11

RENDEZVOUS Benoit Pioulard, 9:45 pm, \$10/\$12

THE ROYAL ROOM Koto Jazz Bossa Nova Trio, 7:30 pm

SOUND CHECK BAR & GRILL Open Mic, 8 pm

SUBSTATION Yada Yada Blues Band, 8 pm

SUNSET TAVERN The DMA's, 8 pm, \$12

TRACTOR TAVERN A Tribute to Woody Guthrie: The Crying Shame, Mikey and Matty, Gerald Collier, Joy Mills Band, 8 pm, \$10

★ **TRIPLE DOOR** Asleep at the Wheel and The Gumbo Twins, 7:30 pm, \$35-\$45

JAZZ

★ **Q JAZZ ALLEY** Kenny Werner and Joyce Moreno, 7:30 pm, \$29.50

★ **NEUMOS** BADBADNOTGOOD and Theoretics, 8 pm, \$18

THE ROYAL ROOM Koto Jazz Bossa Nova Trio, 7:30 pm

★ **VERMILLION** Tables & Chairs Presents, 8 pm, donation

DJ

88 KEYS Hump Day Hip Hop, 8 pm-midnight

CHOP SUEY Aesthetic Mess, 9 pm, \$5

HAVANA Wicked & Wild: DJ SoulOne, ZJ Redman, and Selecta Element, free; \$5 after 10 p.m.

LOVECITYLOVE LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10

MERCURY Rezonance: DJ Chadeau and Guests, 9 pm, \$3

NEIGHBOURS Exposed

★ **REVOLVER BAR** Top of the Pops: DJ Kurt Bloch, 9 pm, DJ Jimi C, 10 pm

THURS 4/14

LIVE MUSIC

★ **BALLARD HOMESTEAD** Playlist Seattle: Women Who Rock, Vol. IV, Apr 14-16, 7:30 pm, \$15/\$30

BARBOZA Tribal Theory with CRSB, 8 pm, \$12

BLUE MOON TAVERN Richie Dagger's Crime, Mselasco, and Guests, 8:30 pm, \$6

COLUMBIA CITY THEATER Jisun, 6:30-8:30 pm

CONOR BYRNE Lindsay Lou and The Flatbellies, The Winterlings, 8 pm, \$8

★ **CROCODILE** Gryffin, 8 pm, \$15

EGAN'S JAM HOUSE Kyle O'Quin, 7 pm, \$10

EL CORAZON \$uicideboy\$, Ramirez, Germ, 8 pm, \$18-40

THE FUNHOUSE Harrington Saints, Streetlight Saints, Bigfoot Accelerator, 8:30 pm, \$8-10

HIGH DIVE Black Beast Revival, Fever Feels, Andrew Saint Andrew and The Dirty Lounge, 8:30 pm, \$6/\$8

★ **HIGHLINE** Scriptures, Demon Eye, Disenchanter, Githyanki, 9 pm, \$10/\$12

HIGHWAY 99 Kevin Andrew Sutton, 8 pm, \$7

THE KRAKEN BAR & LOUNGE Skelator, Iron Kingdom, Substratum, 9 pm, \$5

★ **KREMWERK** Motor: Personable, P L L, Novacom, DJ Explorateur, 9 pm, \$12

LITTLE RED HEN The Buckaroosters: Buck Owens Tribute, 9 pm, \$3

LO-FI Calisse, Made of Boxes, Critte and the Borzoi, 9 pm-midnight, \$7

MOORE THEATRE Sharon Jones and The Dap-Kings and Trombone Shorty and Orleans Avenue, 7:30 pm, \$47.50-72.50

NECTAR Devin the Dude, Grynnch, Graykul, Mic Phenom, and Graves 33, 8 pm, \$22

★ **NEUMOS** Pillar Point, NAVVI, The Spider Ferns, Zoolab x King Snake, 8 pm, \$8

RENDEZVOUS Trash Dogs and Choke the Pope, 8 pm, \$6/\$8

★ **THE ROYAL ROOM** Sundae and Mr. Goessl's CD Release Party, 8 pm, \$10/\$12

THE SHOWBOX Bunny Wailer, 8 pm, \$25/\$30

SUBSTATION Alex Profane, Human Ottoman, Lark Vs. Owl, 8 pm, \$6

★ **SUNSET TAVERN** Fungal Abyss, Diminished Men, Weed, 8 pm, \$8

TRACTOR TAVERN The Showponies and the T Sisters, 9 pm, \$12

TRIPLE DOOR Yamandu Costa, 7 pm, \$40

VICTORY LOUNGE Validation, Negative Scanner, Celluloid, 9 pm, \$8

JAZZ

★ **Q JAZZ ALLEY** Jane Monheit, Apr 14-17, 7:30 pm, \$31.50

★ **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm

DJ

BALLROOM Throwback Thursdays, 9 pm

BALTIC ROOM Sugar Beat: DJ Bret Law, \$3

CONTOUR Jaded

★ **HAVANA** Sophisticated

Mama, free

JAZZBONES College Night: DJ Christyle, 9 pm

NEIGHBOURS Revolution

OHANA '80s Ladies Night

R PLACE Thirsty Thursdays

THERAPY LOUNGE Therapy Sessions, 10 pm

TRINITY Beer Pong Thursdays

★ **TRUE LOVE ART GALLERY** MAN-DATE, 6-10 pm

CLASSICAL

★ **BENAROYA HALL** Dvorák Cello Concerto: Seattle Symphony, \$21-\$121

FRI 4/15

LIVE MUSIC

★ **BALLARD HOMESTEAD** Playlist Seattle: Women Who Rock, Vol. IV, Through Apr 16, 7:30 pm, \$15/\$30

BARBOZA Really Big Shindig 2016: Crater, Goodbye Heart, Science and The Beat, 7 pm, \$10-15

BLUE MOON TAVERN Difficult Children, Craig Salt Peters, Dim Desires, Yr Parents, 9 pm, \$6

★ **CENTRAL SALOON** Blood Drugs, SSDD, Charms, and Freeway Park, 8 pm, \$7

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

COLUMBIA CITY THEATER Geoffery Castle, 8 pm, \$15/\$20

CONOR BYRNE The Pornadoes, Sunday Night Whiskey Club, Collapsible Rodeo, 9 pm, \$8

★ **CROSSROADS PARK** Ladies Musical Club 125th Anniversary Celebration, 7:30-8:30 pm

DARRELL'S TAVERN KLAUW, Kings of Cavalier, Thunderhound, 9 pm, \$5

EGAN'S JAM HOUSE Hopscotch, 7 pm, \$10

EL CORAZON Enter Shikari, Hands Like Houses, The White Noise, 7:30 pm, \$18-20

EMP SKY CHURCH Sub Pop and Hardly Art Showcase: Gazebo, So Pitted, Rebecca Gates, 9 pm, \$12

★ **FREMONT ABBEY** Laura Gibson, 8 pm, \$15-\$20

THE FUNHOUSE Pseudoboss, The Wild Lips, Hellbirds, 9 pm, \$7-10

HIGH DIVE Salem Knights, Curse of the North, Rain Light Fade, Darklight, 9 pm, \$6/\$8

HIGHLINE Mechanismus Industrial Music Awards with Stoneburner, 9 pm, \$7-\$10

HIGHWAY 99 A Benefit for Eric Elliott: The Shaken Growlers, Little Ray and The Uppercuts, Jackrabbit Starts, and Six Gun Romeo, 8-11:30 pm, \$15

THE KRAKEN BAR & LOUNGE Honey Badger, No More Excuses, Lost Socks, Steven Cole Smith, 9 pm, \$5

LITTLE RED HEN The Swains, 9 pm, \$5

NECTAR Crack Sabbath and McTuff, 8 pm, \$10

SEAMONSTER Live Funk: Guests, 10 pm, free

THE SHOWBOX Sol, Brothers From Another, Otieno Terry, 9 pm, \$20/\$23

SKYLARK CAFE & CLUB Black Denim, Ghost Train Trio, Castle Dwellers, 9 pm, \$7

SLIM'S LAST CHANCE

Hundred Loud, Sun Crow, Metaphoria, 9 pm, \$7

SNOQUALMIE CASINO House of Floyd, 8 pm, \$15/\$20

SPINNAKER BAY BREWING All-Star Women's Blues Jam

STUDIO SEVEN Otep with Guests: Generation Doom Tour, 5:30 pm, \$18/\$20

SUBSTATION Po' Brothers, Wandering King, Wiscon, and The Black Tones, 8 pm, \$10

SUNSET TAVERN Holy Pistol and Moe Betta, 9 pm, \$10

TIM'S TAVERN The Groovetramps, Mister Master, Leanne Wilkins, and Murphy-Tyler Band, 7 pm

TRACTOR TAVERN Lindi Ortega with The Walcotts, 9 pm, \$15

TRIPLE DOOR Ian McFeron with Mozo, 8 pm, \$15/\$20

TRIPLE DOOR MUSICQUARIUM LOUNGE The Hot McGandhis, 9 pm

★ **Q VERA PROJECT** The Smith Street Band, Hard Girls, and Lee Corey Oswald, 6 pm, \$12/\$14

VERMILLION Wildstyle, 10 pm, free

VICTORY LOUNGE Bent Shapes, Shark Toys, Happy Times Sad Times, Choke The Pope, 9 pm, \$8

WASHINGTON CENTER FOR THE PERFORMING ARTS Arlo Guthrie, 7:30 pm, \$38-\$68

JAZZ

★ **CHAPEL PERFORMANCE** SPACE Rempis/Johnston/Ochs, 8 pm, suggested donation \$5-\$15

EGAN'S JAM HOUSE Hopscotch, 7 pm, \$10

★ **Q JAZZ ALLEY** Jane Monheit, Through Apr 17, 7:30 pm, \$31.50

LATONA PUB Phil Sparks Trio, 5 pm

★ **THE ROYAL ROOM** Nolatet, 8 pm, \$12/\$15

DJ

ASTON MANOR Cabaret Fridays

BALLROOM Rendezvous Friday, 9 pm

BALMAR Top 40, 9:30 pm

BARBOZA Jet: Dance Party, 10:30 pm

★ **CUFF** DJs, 10 pm, free

FRED WILDLIFE REFUGE Vibrate, 8 pm, Free/\$10/\$12

HAVANA Viva Havana, 9 pm, \$11

JAZZBONES Filthy Fridays, 11 pm, \$10

MERCURY Black Light District: Skinlayers and Psyop, 9 pm, \$5

NEIGHBOURS Absolut Fridays, 9 pm

NEUMOS Night Shift, 9 pm, \$10/\$15

OHANA DJs, 10 pm, free

OZZIE'S DJs, 9 pm, free

R PLACE Swollen Fridays, 9 pm

★ **RE-BAR** Hydro Funk, 9 pm

STOUT DJ ePop, 9 pm

THERAPY LOUNGE Under Pressure, 9:30 pm, \$3 after 10:30 p.m.

TRINITY Power Fridays, \$0-\$10

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SUN APRIL 17TH

MAKE AMERICA
METAL AGAIN
2016
DEVIL YOU KNOW
ONE
TUE APRIL 19TH

THE
TAT OF HUMANITY
THURSDAY APRIL 21

SATURDAY 4.23
WINDOWPANE
YEARS OF WAR • AMADON
STETEM • MACH SOCIETY

DevilDriver
SAT APRIL 30TH

DECIDE
SUN MAY 8TH

THE
World of Warcraft
TUE MAY 10TH

UP & COMING 4/28 BULLET BOYS 5/12 TRACII GUNS 5/13 ANDRE NICKATINA 5/15 SOULFLY, SUFFOCATION 6/1 ANTI NOWHERE LEAGUE 6/3 DISCHARGE / EYE HATE GOD 6/14 AMERICAN HEAD CHARGE

ALL EVENT TICKETS AVAILABLE THRU WWW.ETIX.COM AND STUDIO 7 BOX OFFICE | ALL SHOWS ARE ALL AGES BAR W/D UNLESS OTHERWISE NOTED

THURS 4/14 - SAT 4/16

FAHIM ANWAR

with Michael Lenoci

Fahim Anwar is a standup comedian, actor and writer. He recently performed on LATE NIGHT WITH SETH MEYERS and performed at the prestigious Just for Laughs Festival in Montreal (2013). Fahim started at Comedy Underground back when he was going to engineering school! Formerly an aerospace engineer at Boeing, Fahim traded the cubicle for the stage and has never looked back.

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9PM - \$12

Fri April 15
OLD TIMEY COUNTRY SOUL
LINDI ORTEGA
THE WALCOTTS
9PM - \$15

Sat April 16
THRASHER PRESENTS
SW AMERICROCKICANA
ROGER CLYNE & THE PEACEMAKERS
DARCI CARLSON
9PM - \$20/\$25

Sun April 17
TN ROCKGRASS
HAYSEED DIXIE
STONED EVERGREEN TRAVELERS
8PM - \$15

Wed April 20
THE STRANGER PRESENTS
MOUNT MORIAH
MARGARET GLASPY,
CHRIS KING & THE GUTTERBALLS
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4/13 WOODY GUTHRIE TRIBUTE, 4/21 FRUITATION, 4/22 BLACK MOUNTAIN, 4/23 THE DUSTY 45S, 4/24 STEVE POLTZ, 4/26 SCOTT H BIRAM, 4/27 THE SUBWAYS
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11pm **SHARON JONES & THE DAP KINGS**
AFTERPARTY - \$7

Fri 4/15 9pm **HAND IN THE ATTIC,**
Deerleader, Che Jung

Sat 4/16 9pm **SNAP! 90's**
DANCE PARTY - \$10

Sun 4/17 8pm **PAUL COLLINS BEAT,**
Dany Laj & The Looks
(MONTREAL),
The Knast,
Jim Basnight,
Tough Times, Guests

Sat 4/23 9pm **DESERT MOUNTAIN**
TRIBE (England),
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THINGS TO DO All the Shows Happening This Week

● **BENAROYA HALL** Northwest Sinfonietta: Dvorák Cello Concerto: Seattle Symphony, \$21-\$121; Dvorák Untuxed: Seattle Symphony, 7 pm, \$21-\$79; Brahms & Beethoven, 7:30 pm, \$20-\$40

● **ST. JAMES CATHEDRAL** Nathan Laube, 8 pm, \$15

● **TOWN HALL LUCO** Presents: Stravinsky and Rachmaninov, 7:30 pm, \$13/\$18

SAT 4/16

LIVE MUSIC

● **BALLARD HOMESTEAD** Playlist Seattle: Women Who Rock, Vol. IV, Through Apr 16, 7:30 pm, \$15/\$30

● **BARBOZA** Lakoda, Black Plastic Clouds, Cracker Factory, and Devils Hunt Me Down, 7 pm, \$10

★ **BLUE MOON TAVERN** Blue Moon's 82nd Birthday Party, 8:30 pm, \$10

● **CENTRAL SALOON** Radio Raheem and Guests, 8 pm, \$5/\$8

● **CLUB HOLLYWOOD CASINO** Johnny and the Bad Boys and DJ Becka Page, 9 pm, \$5

● **COLUMBIA CITY THEATER** Wyatt Olney and The Wreckage, Sin Circus, Ded Electric, Woodshed, 8 pm, \$10/\$12

● **CONOR BYRNE** Fountains Album Release Show, 9 pm, \$8

● **CROCODILE** The Best 80's Party Ever (So Far), 8 pm, \$12-20

● **DARRELL'S TAVERN** Blubber and Shady Bottom, 9 pm-2 am, \$5

● **EASY STREET RECORDS** Acapulco Lips

● **EL CORAZON** Pro Wrestling and Live Music: Episode 42, 9 pm

● **THE FUNHOUSE** Dark Matter Noise Record Release Show, 9:30 pm, \$7-8

● **HARD ROCK CAFE** Rendetta, Enzian, December in Red, 8 pm, \$10/\$13

● **HIGH DIVE** Mommy Long Legs, Casual Hex, DoNormaal, 9:30 pm, \$10/\$12

● **HIGHWAY 99** Jeffrey Broussard and the Creole Cowboys, 8 pm, \$20

● **THE KRACKEN BAR & LOUNGE** Vile Display of Humanity, Faithless Saints, The Whorewoods, The Disorderlies, 9 pm, \$5

★ **KREMWERK** Research, 10 pm, \$12

● **MOORE THEATRE** Arlo Guthrie: Alice's Restaurant — 50th Anniversary, 8 pm, \$35-65

● **NECTAR** Brent Amaker and The Rodeo, Country Lips, Bread and Butter, DJ Troy Nelson, 9 pm, \$15-\$20

● **NEPTUNE THEATRE** Parachute, Jon McLaughlin, Bryn Elliot, 7:30 pm, \$19.50/\$21.50

● **Q NIGHTCLUB** Kill Frenzy, 10 pm-3 am, \$15

● **RENDEZVOUS** Heart Shaped Boxes, Hotel Stella, Sit Ubu Sit, Kira Shea, 8 pm, \$6/\$8

● **THE ROYAL ROOM** Ray Skelberd's Yeti Chasers, 5 pm

● **SEAMONSTER** DJ Funkscribe, Delvon Lamarr Quintet, 9 pm

● **SHOWBOX SODO** Boyce Avenue, 7:30 pm, \$25/\$30

● **THE SHOWBOX** Moe. and Chris Robinson Brotherhood, 8:30 pm, \$28-32

● **SLIM'S LAST CHANCE** Vanilla, Dick Rosetti: Ex-Minor Celebrity, Whorechata, 9 pm, \$7

● **SUBSTATION** Geoff Berner, The Debaucherautes, and EuroDanceParty U\$A, 5-9 pm, \$8/\$10

● **SUNSET TAVERN** Mississippi Jones, Dommengang,

Tobias the Owl, and Common Law Cabin, 9 pm, \$8

● **TIM NOAH'S THUMBNAIL THEATER** Lisa Lynne and Aryeh Frankfurter, 7:30 pm, \$10/\$15

● **TIM'S TAVERN** Under the Puddle

● **TOWN HALL** Franchessa Berry, 11 am, free for kids/\$5 for adults

● **TRACTOR TAVERN** Roger Clyne and the Peacemakers, Darci Carlson, 9 pm, \$20

● **TRIPLE DOOR** Heather Nova with Chris Riffle, 8 pm, \$25-\$35

★ **VERA PROJECT** Imarhan, Dimished Men, and Zen Mother, 7 pm, \$12

● **VERMILION** Pad Pushers: Guests, 9 pm, free

● **WASHINGTON CENTER FOR THE PERFORMING ARTS** Masterworks Choral Ensemble: Anniversary Concert, 7:30 pm, \$22

JAZZ

● **BENAROYA HALL** Bill Holman: The Composer's Composer: Seattle Repertory Jazz Orchestra, 7:30 pm, \$15-\$48

★ ● **JAZZ ALLEY** Jane Monheit, Through Apr 17, 7:30 pm, \$31.50

● **PANTAGES THEATER** Symphonic Django, 7:30 pm, \$12-\$80

DJ

● **ASTON MANOR** NRG Saturdays

● **BALLARD LOFT** Hiphop Saturdays, 10 pm

● **BALLROOM** Sinful Saturdays, 9 pm

● **BALMAR** Top 40 Night, 9:30 pm, free

● **BALTIC ROOM** Crave Saturdays, 10 pm

● **BARBOZA** Inferno, 10:30 pm, \$5 before 12/\$10 after

● **BUCKLEY'S IN BELLTOWN** '90s Dance Party, 9 pm

● **CHOP SUEY** Dance Yourself Clean, 9 pm, \$5

● **CORBU LOUNGE** Saturday Night Live

★ **CUFF** DJs, 10 pm, free

★ **THE EAGLE** Versatile, 9 pm-3 am

● **HAVANA** Havana Social, 9 pm, \$15

● **LO-FI** Snap! 90's Dance Party, 9 pm-midnight, \$10

● **MERCURY** Machineries of Joy: DJ Hana Solo, \$5

● **NEIGHBOURS** Inferno Sprung Party with DJ Ricki Leigh, Powermix, 6-10 pm, \$10

● **OHANA** DJs, 10 pm, free

● **OZZIE'S** DJs, 9 pm, free

● **PONY** Meat: Amateur Youth and Dee Jay Jack

● **Q NIGHTCLUB** Kill Frenzy, 10 pm-3 am, \$15

● **R PLACE** Therapy Saturday

● **RE-BAR** Ceremony, 10 pm, \$5

● **SEAMONSTER** DJ Funkscribe, Delvon Lamarr Quintet, 9 pm

● **STOUT** DJ ePop, 9 pm

● **THERAPY LOUNGE** This Modern Love: Guests

● **TRINITY** Reload Saturdays, \$0-\$10

● **CLASSICAL**

● **BAINBRIDGE** PERFORMING ARTS Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

● **BENAROYA HALL** Dvorák Cello Concerto: Seattle Symphony, \$21-\$121

● **FIRST FREE METHODIST CHURCH** Self-Expression: Orchestra Seattle and the Seattle Chamber Singers, 7:30 pm, \$10-\$25

● **ICICLE CREEK CENTER FOR THE ARTS** Roberto Devereux, 10 am, \$12-\$24

★ ● **MEANY HALL** Bach Six Solos: Gil Shaham, 8 pm, \$60-\$65

● **TACOMA RIALTO THEATER** Brahms & Beethoven, 7:30 pm, \$20-\$60

● **TRINITY PARISH CHURCH** Modern Choral: A Century of American Choral Music, 7:30 pm, \$10-\$20

SUN 4/17

LIVE MUSIC

● **BLUE MOON TAVERN** Toranavox, 8 pm, \$6

● **CAFE RACER** Racer Sessions, 7:30-11 pm

● **CENTRAL LIBRARY** Ladies Musical Club, 3-4 pm

● **CENTRAL SALOON** Ryan Chrys and The Rough Cuts and Guests, 9 pm, \$5

● **CROCODILE** JusMoni with Guests, 8 pm, \$12

● **EL CORAZON** Adelita's Way and Guests, 8 pm, \$15-18

● **HIGHLINE PERFORMING ARTS CENTER** Silver Sounds Northwest: We Will Rock You, 2 pm, \$15

★ **KEYARENA** Paul McCartney, 8 pm, \$39.50-\$250

● **LITTLE RED HEN** Country Dave and The Pickin' Crew, 9 pm, \$3

● **LO-FI** Paul Collins Beat and Guests, 8 pm, \$10/\$12

★ ● **LUCKY LIQUOR** Foster Body, Sioux City Pete & the Beggars, Quaaludes, and The Fabulous Downey Brothers, 7 pm, \$8

● **NEUMOS** The Pope of Capitol Hill: A Celebration of Jon "Gash" Sanders' Life, 7 pm, \$12

● **THE ROYAL ROOM** Steven Lugerner's Jackknife with Larry Willis, 8 pm, \$10/\$12

● **SEAMONSTER** Hydroplane, 10 pm

● **SHOWBOX SODO** AOMG (Above Ordinary Music Group), 8 pm, \$75-\$300

● **SKYLARK CAFE & CLUB** C of Revolt, Nick Millward, 6 pm, \$5

● **STUDIO SEVEN** Filter with Guests, 6 pm, \$22/\$25

● **SUBSTATION** The Monday After, The Sleepless Elite, Jordan Beach, 5-9 pm, \$6; The Seattle Rhythm Kings Live with Guests, 9 pm

● **TIM'S TAVERN** Seattle Songwriter Showcase

● **TRACTOR TAVERN** Hayseed Dixie with Guests, 8 pm, \$15

● **WASHINGTON CENTER FOR THE PERFORMING ARTS** Olympia Symphony Orchestra Choral Collaboration, 7 pm, \$25-\$55

● **JAZZ**

● **DARRELL'S TAVERN** Sunday Night Jazz Jam, 8 pm, free

● **HARISSA** Sunday Bossa Nova, 6 pm, free

★ ● **JAZZ ALLEY** Jane Monheit, Through Apr 17, 7:30 pm, \$31.50

● **SHUGA JAZZ BISTRO** Shuga Sundays: Eric Verlinde and Guests, 7:30 pm

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$8

● **DJ**

● **BALTIC ROOM** Resurrection Sundays, 10 pm

● **CHOP SUEY** Gotta Have Soul! Sundays, 9 pm, \$3

● **CONTOUR** Broken Grooves: Guests, free

● **CORBU LOUNGE** Salsa Sundays: DJ Nick, 9 pm

● **NEIGHBOURS** Noche Latina: DJ Luis and DJ Polo

● **PONY** TeaDance, 4 pm

● **R PLACE** Homo Hop

★ **RE-BAR** Flammable, 9 pm, \$10

★ **REVOLVER BAR** No Exit: DJ Vi, Sun, noon

● **CLASSICAL**

● **BAINBRIDGE** PERFORMING ARTS Movie Music Live: Bainbridge Symphony Orchestra, \$16/\$19

● **BENAROYA HALL** Seattle Youth Symphony Orchestra, 3 pm, \$25-\$65

● **KANE HALL, WALKER-AMES ROOM** Littlefield

Organ Series: Kimberly Marshall, 3 pm

● **MCCAW HALL** 2Cellos, 7 pm

★ ● **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

● **TOWN HALL** Thalia Symphony Orchestra, 2 pm, \$15/\$20

● **MON 4/18**

● **LIVE MUSIC**

● **CAPITOL CIDER** EntreMundos, 9:30 pm

● **CONOR BYRNE** Bluegrass Jam, 8:30 pm, free

★ **THE FUNHOUSE** Peelander-Z, Death*Star, Smashie Smashie, 9 pm, \$12-15

● **JAZZ ALLEY** George Colligan Trio with Thomas Marriott, 7:30 pm, \$20

● **LITTLE RED HEN** Karaoke with DJ Forrest Gump, 9 pm

● **LUCKY LIQUOR** Sid Law

★ **RE-BAR** Monster Planet, 9 pm-midnight, Free

● **THE ROYAL ROOM** The Royal Room Collective Music Ensemble, 7:30 pm

● **SEAMONSTER** Knowler, Michael Stegner, and Guests, 10 pm

● **THE SHOWBOX** Parov Stelar, Stelartronic, and Anduze, 8 pm, \$35-40

● **JAZZ**

● **THE ROYAL ROOM** The Royal Room Collective Music Ensemble, 7:30 pm

● **DJ**

● **BALTIC ROOM** Jam Jam, 9 pm

★ **BAR SUE** Motown on Mondays, 10 pm, free

★ **THE HIDEOUT** Industry Standard: Guests, free

★ **MOE BAR** Moe Bar Monday, 10 pm, free

● **CLASSICAL**

● **BENAROYA HALL** Ensign Symphony & Chorus: Testament of Paul, 7:30 pm, \$16-\$36

● **TUE 4/19**

● **LIVE MUSIC**

● **CHOP SUEY** 4 Hours to Live: Local Music Showcase in The Den, 8 pm, \$3

★ **COLUMBIA CITY THEATER** The Best Open Mic Ever, 7:30 pm, free

● **THE FUNHOUSE** Leeches of Lore, EMS, 8:30 pm, \$8-10

● **JAZZ ALLEY** Janiva Magness, Apr 19-20, 7:30 pm, \$29.50

● **LITTLE RED HEN** Knut Bell and Friends, 9 pm

★ **MOORE THEATRE** St Germain, 7:30 pm, \$38-\$48

★ **NECTAR** Honoring Bernie Worrell, 9 pm, \$15/\$20

● **PARAGON** You Play Tuesday: Guests, 8 pm, free

● **PARLIAMENT TAVERN** Billy Joe and the RCs, 8 pm

● **STUDIO SEVEN** Devil You Know and Guests, 6:30 pm, \$13/\$15

● **TIM'S TAVERN** Open Mic, 8 pm

● **JAZZ**

● **OWL N'THISTLE** Jazz with Eric Verlinde, 10 pm, free

★ **THE ROYAL ROOM** Delvon Lamarr, 10 pm, donation

● **DJ**

● **CONTOUR** Burn, 9 pm, free

● **CORBU LOUNGE** Club NYX Wave & Goth, 10 pm, \$5; free before 10:30 p.m.

★ **HAVANA** Real Love '90s, \$3; free before 11 p.m.

● **MERCURY** Die, \$5

● **NEIGHBOURS** Pump It Up: Vogue: DJ Lightray

● **ROB ROY** Analog Tuesdays, free

● **CLASSICAL**

● **UW MEANY THEATRE** Wind Ensemble and Symphonic Band, 7:30 pm, \$10

NEPTUNE
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THIS SAT! APRIL 16
PARACHUTE
WITH **JON MCLAUGHLIN**
AND **BRYNN ELLIOT**

NEXT WEEK! APRIL 21
RHYE

FRI APRIL 22
CLOUD CULT
WITH **PAUL FONFARA**

APRIL 24-25-26
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VARIETY SHOW

MAY 10
MAYER HAWTHORNE
WITH **GABRIEL GARZON MONTANO**

MAY 12
DAMIEN JURADO
& **THE HEAVY LIGHT**
WITH **BEN ABRAHAM**

SAT MAY 14
CASPAR BABYPANTS

MAY 17
TANYA TAGAQ

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LITTLE BIG SHOW #15
SANTIGOLD
WITH **DONORMAAL**

MAY 15
LEON RUSSELL

MAY 18
NADA SURF
WITH **PRISM TATS**

MAY 19
RADICAL FACE
WITH **THE LITTLE BOOKS**

FRI MAY 20
THE EXPENDABLES

MAY 22
SIRIUS XM PRESENTS
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THE SONICS
WITH **THE WOGGLES**
AND **BARRENCE WHITFIELD**
& **THE SAVAGES**

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BRETT DENNEN
WITH **FIREKID**

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JUNE 6
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NAVVI + THE SPIDER FERNS
+ ZOOLAB X KING SNAKE

FRIDAY 4/15
NIGHT SHIFT AT NEUMOS
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SUNDAY 4/17
THE POPE OF CAPITOL HILL
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GOOD CO
SEBASTIAN & THE DEEP BLUE
+ DOWN NORTH

TUESDAY 5/3
FLOATING POINTS (LIVE)

FRIDAY 5/6
AESOP ROCK

JUST ANNOUNCED! FRIDAY 6/3
AZIZI GIBSON

JUST ANNOUNCED! SUNDAY 6/26
BENJAMIN CLEMENTINE

BARBOZA
— COMING UP NEXT —

WEDNESDAY 4/13
LAURA STEVENSON
CRYING + CHRIS FARREN

SATURDAY 4/16
LAKODA
BLACK PLASTIC CLOUDS + CRACKER
FACTORY + DEVILS HUNT ME DOWN

THURSDAY 4/21
TW WALSH
ANDY FITTS

FRIDAY 4/22
FAT WHITE FAMILY
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TICKETS ALSO AT PARAMOUNT THEATER BOX OFFICE

JAVIER COLON

MAY 15 BARBOZA
925 E PIKE STREET - SEATTLE, WA - 7:30PM SHOW - 21 & OVER
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The AVETT Brothers

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CELTIC THUNDER
Legacy

NOVEMBER 16
PARAMOUNT THEATER
911 PINE ST - SEATTLE, WA - 7:30PM SHOW - ALL AGES
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All Ages

4/15 FRIDAY

Gabriel Wolfchild & The Northern Light
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4/16 SATURDAY

The Best 80's Party Ever! (So Far)
Nite Wave, #All4Doras, DJ Baby Van Beezly,
Michael Jackson performance from Mo J 21+

4/17 SUNDAY

JusMoni
w/ very special guests
All Ages

4/17 SUNDAY

The Crocodile Presents::
Barry Rothbart @ The Sunset
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MUSIC



TREVOR CRUMP

ACAPULCO LIPS Killroom's first release, the self-titled album by the Seattle trio, comes out April 15.

Who the Hell Starts a Record Label in 2016? Killroom Records, That's Who.

BY DAVE SEGAL

Despite an economy that has partially recovered from the disastrous George W. Bush era, it's still a risky venture to start a record label in 2016. (Actually, it's ever been thus, but in this time of streaming, the gradual, agonizing death of the CD, and a pervasive cultural aversion to physical media, it does seem like a foolhardy business decision.)

Nevertheless, Ben Jenkins (who runs Killroom Studio) and Troy Nelson (the Young Evils, KEXP) threw caution to the wind and started Killroom Records anyway. Their first release, the self-titled album by Seattle trio Acapulco Lips, comes out April 15 on vinyl, compact disc, and download.

It's a vibrant attention-grabber of surf-sprayed garage rock, topped by bassist Maria-Elena Juarez's dulcet, brash vocals. *Acapulco Lips* peaks on "Hangover Blues," whose surfeit of crashing cymbals, rampaging rhythms, and slashing guitars push it into instant anthem status. Composed of Austin transplant Juarez, Seattle guitarist/vocalist Christopher Garland, and French drummer Davy Berruyer, Acapulco Lips are one of the city's most engaging live acts.

Besides releasing the Lips' debut album, Killroom will be issuing savvy local rock traditionalists Bread & Butter's debut full-length this summer. I spoke to Nelson about Killroom's goals and aesthetics, the enduring appeal of vinyl, and more.

What inspired you guys to start this get-poor-slow scheme and what are your goals

with Killroom?

We were just so sick of having good ideas, so we figured we'd start a label! Ben and I have been friends for more than a decade, and we've both had many jobs in this strange world of music. We've toyed with the idea for years, but now we both feel ready to do this. There are so many bands that want and need help, and they deserve to be heard. So that's one of our goals—to give more exposure to bands we feel should be heard by more than a handful of people.

Which labels, if any, would you consider to be your models for operating and for aesthetics?

Of course we love the obvious ones like Merge, Rough Trade, Sub Pop, etc.... and we also love Burger, Captured Tracks, Mexican Summer, Suicide Squeeze, Barsuk, and other local labels are great, too. We're just starting out, so we're operating as a small label, but thinking of the bigger picture.

What do you think will set Killroom apart from other labels in Seattle?

That's a good question, and the answer to that will probably develop over time. I suppose one thing that's different is Ben has a recording studio called the Killroom. We're recording and coproducing records from some of the bands we sign, like we're doing right now with the Bread & Butter record.

What convinced you it's a good idea to

release music on physical formats? (I think it's great, but I may be in the minority.)

People still love vinyl, as do we. It just makes the album so much more real when you're holding it in your hands. The Acapulco Lips vinyl is colored and limited to 500. It was so much fun to put together and see it through from start to finish.

Why did you choose Acapulco Lips and Bread & Butter for your first two releases?

My band [the Young Evils] has played shows with both of those bands, and I was surprised to find out that nobody was putting their music out. When we started this label, my wife [Mackenzie Mercer] suggested Acapulco Lips immediately. Then we heard some Bread & Butter recordings and thought, "Man, there's some serious songwriting going on here!" So they were a clear next choice. I guess it's as simple as that: They're two of our favorite Seattle bands.

What other releases do you have planned for the near future?

We've got lots of ideas and we're talking with some artists, but nothing etched in stone. We're not going to have a specific "sound" or stick to one genre. We just want to find amazing artists and get their music out there. ■

Bread & Butter play Nectar Lounge on April 16. The record-release party for Acapulco Lips is April 29 at Tractor Tavern.

Five More Seattle Labels You Should Know About

BY DAVE SEGAL

Abduction

suncitygirls.com/abduction

Underground-music legend Alan Bishop's imprint made a huge splash with the 2015 reissue of Sun City Girls' long out-of-print, singular ethnodelic masterpiece *Torch of the Mystics*. But the label is not by any means rooted in the past (not that there's anything wrong with that), even if lately it's been heavy on Alvarius B. archival digs. Bishop's newish Egyptian band, the Invisible Hands, have dropped a couple of sweet garage-rock anomalies over the last few years, and 2016 has seen the appearance of Diminished Men's *Vision in Crime*, a cutthroat renovation of surf rock, spy jazz, Ennio Morricone-esque soundtracking, and gamelan. **New release:** Diminished Men's *Vision in Crime*

Further

furtherrecords.org

No local indie label has racked up more international acclaim lately than the Kirkland-based company run by Chloe Harris (aka adventurous electronic musician Raica) and her husband Mark Cullen. Further's aesthetic agenda embraces diversity, with an emphasis on electronic music that rejects orthodoxy. For instance, my favorite album of 2015—Italian techno producer Donato Dozzy's *The Loud Silence*—consists of exceptionally hypnotic tracks built from manipulated mouth-harp recordings. The recently released *Information Pollution* by Portland's Strategy is a gripping ambient record constructed from haunting shortwave-radio emissions. And those are just iceberg tips of Further's sprawling catalog. **New release:** Monadh's field recording-enhanced, exotica-sample-heavy *Muara*

MOTOR

(motorcollective.bandcamp.com)

The mutant-club-music subsidiary of Sam Melancon's Debauch Records, MOTOR has revved into overdrive in the last few years with a series of vinyl and digital releases that reflect their namesake's monthly event at Kremwerk. Rough, skewed techno, house, and disco created on hardware is the (dis)order of the day for MOTOR. With a roster focused on Northwest artists, MOTOR has issued potentially effective DJ tools by Mood Organ, Airport, and GOODWIN as well as more abstract, mallefic output by Black Hat and Nick Bartoletti. **New releases:** Sean Pierce's ornery tech-noise bomb *Transit* and IVVY's endless-Autobahn'd techno zoner *Diamond Eye*

Broken Press

brokenpress.bandcamp.com

Run by musician/visual artist Andrew Crawshaw, Broken Press has thus far served mainly as an outlet for the heavy psych-rock group Terminal Fuzz Terror (in which he drums) and for his sinister, sci-fi-filmic solo synth releases under the alias Meridian Arc. All Broken Press products are marked by Crawshaw's exacting graphic standards and eye for striking psychedelic effects. In this regard, the visuals synch up very well with the sonics. Check out *kosmische* Seattle synth magus Rainbow Wolves' *[I]* and Terminal Fuzz Terror's magmatic rock opus *Immersed in This World of Distortion* for an idea of Broken Press's range. **New release:** Meridian Arc's dystopian, Conrad Schnitzler-esque synth excursion *Aphantasia*

Hush Hush

hushhushrecords.bandcamp.com

KEXP DJ Alex Ruder curates a prolific stream of digital electronic music that mostly falls under the "night bus" subgenre. If you like your beats spaced out, your melodies beautiful, and your atmospheres, uh, hushed, Hush Hush will present a bonanza for your ears. The label made its rep with those early (and still crucial!) Kid Smpl and Slow Year joints, but it's gone on to issue a dizzying array of music from a global stable. **New release:** Cock & Swan's *Splurge Land (Original Score)*, a deeply melancholic work that presaged C&S's contribution to Kate Wallich's avant-garde dance piece *Industrial Ballet*

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ANDY PARTRIDGE *He says he'll talk to anyone!*

Artistic Crap: Part One of a Serialized Interview with Andy Partridge of XTC

BY SEAN NELSON

The last record of new songs by XTC came out in 2000, about 22 years after the first one. In the intervening decade and a half, cofounder Andy Partridge has acted as a steward of his band's legacy—overseeing reissues, remasters, and maintaining a vivid, gregarious web presence. It's not quite as good as if he were making new music, but for his fans, who tend to be devout, it will do.

The end of March saw the publication of *Complicated Game*, a book-length interview between Partridge and engineer/writer Todd Bernhardt, compiled over the course of several years, that goes deep into the specifics of Partridge's songwriting process, song by song. For XTC adepts, the book will be sacramental. But even those who are merely interested in songwriting as a craft will find a wealth of insight and wit, and a revealing dialectic between self-awareness and self-effacement in Partridge's memory bank withdrawals.

He spoke to me by phone from his home in Swindon (of which, more later). The interview will run in installments in these pages and on *The Stranger's* website.

I wondered if on some level you did this book as a way for you to never have to do another interview.

I never thought of that! Actually, I could start thinking about that now. I enjoy interviews because I just like chatting. I'll talk to anyone. Any down-the-street crazy, the supermarket checker, I'll talk with anyone. I don't need any excuse to chat. I love talking. It's in the genes. It's in the DNA.

About this subject in particular, your songwriting process?

I'm never going to totally explain that. The best I can do for people is to let them see the tip of the iceberg, because I don't understand the vast majority of the size of the iceberg. I've no idea where it comes from. In fact, I'm tempted to think one has a finite amount of songs in there, if you see what I mean. I don't know whether I'm mining

them all out, or have mined them all out.

Sure. But some musicians are comfortable talking about their process and their history, and some prefer not to disclose that kind of thing.

No, I can't stand that. What are they protecting? I better have the right music in the background [plays *Twilight Zone*-theme-like figure on guitar]. Try to make some mystery. There's no mystery. They're not more exceptional than you or I. They just made a song. It's not hard to make a song. I couldn't make songs at one time. Now I can. It's not a mystery. I couldn't play guitar at one time, and now I can. It's not a mystery. People who would make out that they're somehow special and what they do is rarer than gold hound's tooth—I don't get it.

Maybe there's overlap here, but there are also people who prefer or pretend not to be reflective about the creative process. "I don't think about that kind of thing."

Maybe that's true, in which case they might be living inside a body and a brain that they don't know about. They may not be in touch with themselves. I can't imagine a worse fate in life than being some passenger in a big fleshy bus that you're not driving. That'd be terrible. I made a real conscious effort right about the age of 18 or 19 to get to know myself. That included all the awful stuff as well. That's important. You have to know how you do things, why you do things, what you're all about.

Whatever your art is, you will know why you make that art and you will know the process of it. Perhaps they think that somehow their sacred magic will be stolen by bad gnomes. I don't know. I have no problem in life. If I'm a fan of somebody—whether they're a painter, sculptor, writer, musician, whatever the art is—I want to know how they did it. I want to know how they mix

those paints. What was the choice of stone? Did they try chiseling in different stone first and then come to some revelation that it'd be better in this stone and change over? What chisel did they buy? What guitar strings and why? Why do you choose *those*? Is it important for the sound? I need to know all this stuff.

Because you're speculating on that while you're listening anyway?

It's all part of the ammunition that you're using to shoot the town up with. It's good to know what ammunition you using, isn't it? I don't hold with this "Ooh, got to keep it a mystery." Come on, you're not a Vegas magician. You know what I mean? Even they get bitten in the ass by their tigers occasionally. Come on, let it out. Why are you saving it?

Mystique was a big part of rock 'n' roll for a long time, but it seems to have gone by the wayside since the idea that rock 'n' roll is a sacred, important art form has also sort of gone by the wayside.

I dunno, was it ever a sacred and important art form? I think when you're 13, you think it's sacred and important. You think every utterance is going to save the world if only my friends could hear it. Then you scour the back of album sleeves and you look at things like "Laminated in Clarifoil by British Celanese Limited," and you think, "They're trying to communicate with me. This is so fucking deep!" You think that when you're 13. You think rock 'n' roll is going to save the planet and every utterance has got to be chiseled out in monumental forms. That's the second time I said chisel in this interview. I got to get off that chisel thing.

Let's explore that.

Let's go chisel! Rock is just another art form. You dig it or you don't. It's this thing about mystery. Mystery—certainly in pop music, rock, whatever you want to call—is usually a cover for: It's an idiot. It's an idiot I'm managing and please don't talk to him because the second he opens his mouth, you'll see what an idiot he is.

Because the holy fool is still a fool.

Exactly, it doesn't matter whether he is holy or not.

But during the big era of rock stars, they did get over on that idea that what they were doing was shamanic and important and one of the high forms.

That is complete... balls. It really is. You either like what they're doing or you don't like what they're doing. To look for world-saving concepts—I mean, come on, there's

no more world-saving concepts in ballet, no more world-saving concepts in pin-and-string pictures, or a nice old automobile made of highly polished clock parts. It's just a little artistic thing that somebody does. If you like it, hey, that's art.

None of it is going to save the planet.

Unless all of it does, maybe? That would be nice.

Well, the actual act of doing it *does*. But it's like having a crap. It's good to have a crap, but it's not always great to poke around in it and look for sacredness and holiness in it. It's important to get the art out. I recommend that everybody do it. Everybody do something creative. I couldn't imagine not doing anything creative.

In the book, you've really done this atomized look at your songs, and then you

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obviously digress in fruitful ways. The format is very inviting. I wonder if having gone through all these songs one by one, if you have any observations about your body of work that you didn't have before or that are different from what you thought before?

Maybe not so much talking about it, but simply the act of listening to it to have to talk about it. I don't really listen to my own music very often. I don't see the point in it. The point of it is to do it and get rid of it and move away from it. Much like having that artistic crap. You have to get it out and then move away. That's the very essence of being creative. You have to learn quickly when to abandon something. You can't mess with it forever, or else it's never going to get born.

I can occasionally listen to something and think, "Wow! I can see this or hear this a little different from the last time I heard it." I may have been in a studio with a red light on feeling rather scared and "Oh my God this is forever kind of thing." Or maybe the last time I heard it, I was extremely drunk and had headphones on and was listening to it on the floor of my studio then I passed out because I drank too much. Actually, that's one of the only ways I can completely listen selflessly to my own music is to get the headphones on after an awful lot to drink. Then I inevitably go to bye-byes sooner than I thought.

You do get a different take on it, because you're removed by the alcohol and by the years. Sometimes you can think, "Wow this band—they're great!" You can get a different picture or pictures than you've got while you were writing it or recording it or immediately after. It's all about pictures for me. I shouldn't be a musician at all really. All of my leaning was to have been in a career of the visual arts.

I'm always struck by the number of musicians who talk about that. Joni Mitchell, Daniel Johnston, Ronnie Wood, Kim Gordon, David Bowie, Patti Smith, even Paul McCartney. Is that just the longing to do something other than what you do?

I just think it's the thing that people who write songs probably write poems. They probably paint. They might sculpt. They might dance. They like to act a bit. You'll find if you do one artistic discipline, you probably do at least half a dozen others. Whether you do it as a living, that's a different thing. Probably at least half a dozen others as well and enjoy that. One thing leads to another with the music side of things, and it tends to be a bit public at times, so therefore, "Yeah, they're good. Can you come and make a record for us? Where can we buy your record?" Then suddenly you become a bit famous. That's accidental, but people seem to plan that these days. I can't imagine that. I suppose I can. I wanted to be rich and famous as a teenager—then very, very quickly I didn't want to be famous.

My conception of XTC is as a band that really came alive on later albums, in the mid-1980s and beyond. But reading the book, I was reminded that to a lot of people, you guys are eternally locked into that late-1970s/early-'80s post-punk/new-wave period, where, despite some excellent singles, you really weren't all the way yourselves yet. What's your sense of that?

In England, we're generally unfavorably

thought of, and I spent many years thinking about it. It has to do with coming from England's comedy town. [Swindon, about 80 miles southwest of London.] America has comedy towns as well. What's the West Coast comedy town do you think?

Bakersfield? Though they have the country-music connection. Or Fresno, maybe? Phoenix? It's hard to say. Americans tend to make fun of the Midwest in the way I think you mean that Brits make fun of Swindon.

Okay. Swindon still is considered England's joke town par excellence. My wife went to see a performance of a play in London last week. It was a farce. She said two or three times in the play they mentioned Swindon, and of course the audience just roared with laughter. Just say the name, and it's like that's the comedy button pressed, you know? Because we came from England's comedy town, we were considered to be worthless yokel trash. Whereas

if we came from a big city like London or Manchester, we would have probably have been heralded as more godlike. I don't get the godlike thing at all with people like the Smiths. I never saw it. I just thought this is a man who sings a two-note melody no

matter what the chord structure." Johnny Marr is just the new Graham Hicks. Is it Graham Hicks? Who is the Hollies guitarist? They even look similar. From the same neck of the woods and look similar. What is this godlike thing about the Smiths? I don't get it.

You think it was all because they came from Manchester? [The Smiths-loving interviewer hereby shamefully admits to having bitten his tongue until it bled at this point.]

It comes from a big city, which is considered to be big and serious. Therefore they must be big and serious. Or anybody from London, no matter how stupid, who came from London, which is big and serious. If you came from a little comical town, you were little and comical.

My Anglophilia runs deep enough that I'm aware of the regional prejudice, but not so deep that I understand what it's about. Although in the United States, people love to pile on the South with generalizations that are both completely unfair and weirdly accurate. It depends who you are and why you're doing it.

It really works. The west country is: We're all farmers, we're all stupid, we're all sheep fuckers or whatever. It's a really bad combination. It's a comedy town in sheep fucker central.

Have you considered that as an album title, by any chance?

"Lonely Hearts Club Band" on the end of it... We don't get that stigma in America, because America doesn't know or care about Swindon. We don't get that in Europe. We don't get that stigma in Japan or Australia. It's only in England that we have that very restricted stigma which has damaged us in the eyes of most English people. Also we weren't... Sorry, I'm talking I'm like verbal diarrhea tonight. We weren't allowed a career in England after 1982. ■

To be continued. Read subsequent installments of this interview at thestranger.com/music.

MY PHILOSOPHY A COLUMN ABOUT HIPHOP AND CULTURE



IAN CONNOR *Multiple women have alleged that he sexually assaulted them.*

Frantic Situation

BY LARRY MIZELL JR.

Recently, two men at two completely opposite ends of the hip-hop spectrum—Ian Connor and Afrika Bambaataa—were alleged to have committed multiple counts of sexual assault. Ian Connor is pretty much contemporary fashion-rap's premier famous-for-nothing hypebeast, uh, stylist—who I admit I never thought much of. In fact, I always thought less of cats who kept him around or legitimized him (ASAP, Kanye).

However I feel about him, at the time of this writing at least two women—Malika Anderson and singer Jean Deaux—have shared allegations of being assaulted by Connor. Connor has denied all the allegations.

(I'm not gonna nitpick the mechanics of rape here like OG Maco's apologist ass—but the percentage of women, especially Black women, who've reported being sexually assaulted should be staggering to anybody who knows women to be human.)

That said, if you really think somebody has anything to gain from telling the world that they were raped by anyone, let alone a popular figure in the social-media era, I don't know what to tell you. There's no come-up, record deal, or check at the end of it—just a bunch of people threatening and disrespecting you, and possibly a fruitless, retraumatizing encounter with police.

Now: to Bam. The man called the Godfather of Hip-Hop, the dude who named it “hip-hop”—who forged the Universal Zulu Nation from the ashes of the Bronx gangs, the one who as a DJ brought a genre-blind sampledelic ethic to hip-hop's youngest days, the one-third of the holy trinity of hip-hop

period who isn't Kool Here or Grandmaster Flash. Yes, *that* guy. Bronx activist Ronald Savage has come forward with an accusation that Bambaataa molested him in 1980, when Savage was 15. If you ever thought about yourself as part of hip-hop culture (a notion itself that Bam had everything to do with)—then this shakes that culture to its

literal foundation. Read Savage's allegations. I believe this is not the sort of thing you make up. This is pain. Both Bambaataa's lawyer and the Zulu Nation organization have denied the allegation.

What does it say about power, about fear, about sickness, as this pain is written into the

DNA of what we hold most dear—whether your church is the elements of hip-hop or the Vatican? What does it say about deifying anyone? Where does all this leave the UZN, an international organization full of good people who've been doing work since forever?

You probably don't know this, but I'm a victim of sexual abuse, too. There are a lot of us who've been through it, and I know well how painful to reconcile, let alone talk about, considering all the garbage that we're already given to papier-mâché into something we call “manhood.”

If you experienced or are experiencing this shit, no matter who you are, and are reading this right now, I want you to know that you're not alone. Not by a long shot. (Furthermore: Talk to someone, like the King County Sexual Assault Resource Center—kcsarc.org.)

We all got a lot of healing to do, and I pray, in my way, that we all get there, myself included. Love. ■

If you really think somebody has anything to gain from telling the world that they were raped by anyone, I don't know what to tell you.

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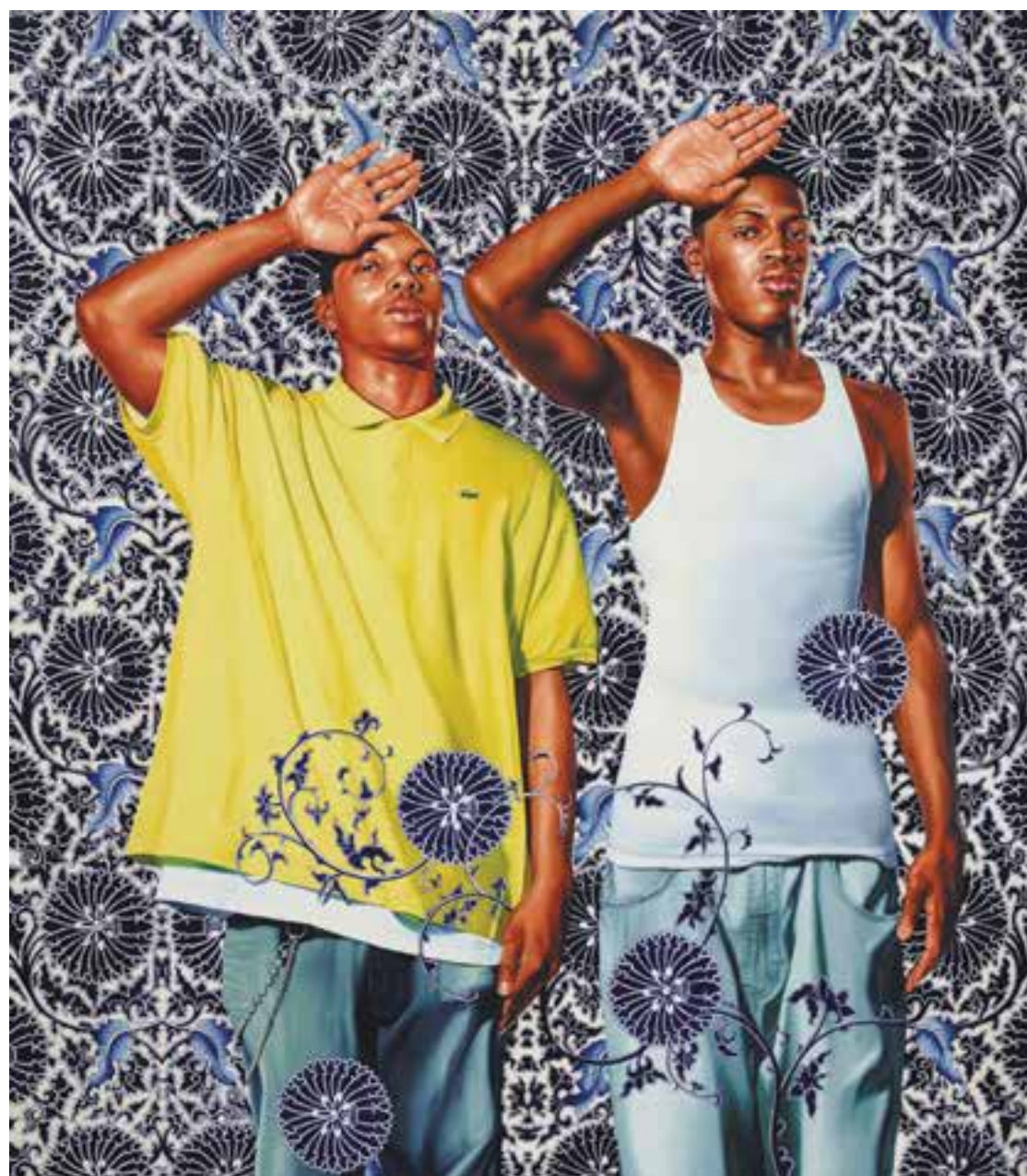
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SUN, MAY 1, 11:30 AM – 2:30 PM

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ART



MARTHA ROSLER *If You Lived Here Still* was going to be a yearlong, three-part exhibition.

COURTESY OF THE NEW FOUNDATION SEATTLE

What Will the Changes at the New Foundation Mean for the Future of Funding of Risky Art in Seattle?

BY JEN GRAVES

On March 30 at 9:07 a.m., someone at a PR firm pressed send on an e-mail that sent the Seattle art world into a heated conversation about what it means and how to feel when private philanthropists suddenly change their minds and their plans.

The e-mail was an announcement that Shari Behnke, the prominent Seattle philanthropist who in 2012 founded the New Foundation Seattle to support local contemporary artists, which opened a Pioneer Square gallery in 2014, would be shutting down the art gallery and laying off its staff next month—right in the middle of an ambitious year of planned exhibitions.

Behnke was not available to talk but made her explanation in the press release: “Due to an illness in my family, I am simplifying the New Foundation Seattle. I have chosen to put my family first right now.”

I started getting private texts and e-mails immediately, and social media lit up with comments both supporting Behnke in a difficult time and bemoaning the effects of the whims of the wealthy.

Seattle is a little shell-shocked, after all. We have at least three very powerful, and very different, billionaires on whom we depend as a city and as individuals.

Last fall, billionaire Microsoft cofounder Paul Allen built a contemporary art and culture center called Pivot in South Lake Union. He announced big plans for it including quarterly exhibitions and a constant rotation of programs utilizing the large-scale gallery and a high-tech auditorium capable of broadcasting talks for free onto the sidewalks outside.

There would be collaborations with existing arts and performance organizations.

But before Pivot even opened in December, staff were being laid off and the future was uncertain. Pivot has a new show this month, its second (called *Imagined Futures*, featuring art about space travel), but Allen’s company Vulcan says Pivot’s exhibitions may continue, “or the space may be used for something else.”

Shari Behnke is not Paul Allen. For years, the entire Behnke family has supported the arts in Seattle, including founding the Neddy and Brink Awards for local artists.

But Shari Behnke was striking out in creating the New Foundation, making her own legacy. For four years, the Foundation, led by founding director Yoko Ott, has given multiple local artists support through direct funding and through purchasing their works on behalf of interested museums in Seattle and elsewhere. The New Foundation also funded a teaching position for a needed annual course in the art school at University of Washington, Critical Issues in Contemporary Art, which brings artists to Seattle for a free public lecture series each year.

Eric Fredericksen, who teaches the class and organizes the lecture series, said he doesn’t know about the future of that funding but that the Foundation has “done a lot of great things for a lot of different artists here... The [Pioneer Square] space became a

focus of what people thought about the Foundation, but the hardest thing for artists in Seattle is to get support on a quick timeline for projects they really feel like they need to do, and the Foundation has provided a really flexible and useful granting program.”

The Foundation’s free Pioneer Square gallery became a focus because it was the public face, and because it presented the most ambitious of the Foundation’s enterprises.

The gallery has exhibited important artists from outside Seattle and provided a free art library of books and periodicals open to all. There aren’t really other art libraries that

are accessible to nonstudents in Seattle.

But more than all that, the Foundation used the gallery to galvanize a civic and national program in 2016. That program began with the announcement of a new prize, the 100K—\$100,000 in unrestricted cash—to be given by the Foundation every two years to an influential, US-based woman artist. (Behnke says the

prize will continue.)

The first recipient was New York-based artist Martha Rosler, and her work would be the basis for an entire year of programs called *Housing Is a Human Right*.

It was not meant to be just some art shows. *Housing Is a Human Right* was pitched as a commitment to mobilize art and the artistic community in Seattle around pressing

Seattle is a little shell-shocked. We have at least three very powerful, and very different, billionaires on whom we depend as a city and as individuals.

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◀local issues of housing and homelessness. Seattle is facing a housing crisis and a homelessness emergency due to the influx and growth of tech corporations.

When New York was facing the same problem in 1989, Rosler had created a three-part exhibition at an organization called Dia. Since then, as communities all over the world have struggled to keep their cities from becoming monocultural playgrounds for the rich, Rosler's three-part exhibition, called *If You Lived Here...*, has been restaged with contemporary adaptations as *If You Lived Here Still*.

The New Foundation scheduled that three-part series for Seattle for the first half of 2016, to be followed by two more exhibitions of related works by Rosler in the fall.

Events at several partner locations were also announced. An exhibition of Rosler's collages at Seattle Art Museum is ongoing. In the fall and winter, UW will organize group shows and discussions. Davida Ingram, public engagement programs manager for Seattle Public Library, told me that the program "Housing Is a Human Right: Frontlines of the Housing Crisis," planned for May 18 at Central Library, is going on as planned. "Our focus for this event will be on people who have experienced homelessness or dealt with other forms of housing insecurity (e.g., evictions, foreclosures, and gentrification)," she said. "The library's focus on housing is long-term and based on our commitment to equity and inclusion."

But the Pioneer Square gallery will close before half of Rosler's planned shows can appear there. The original Dia series will not even be able to complete its run.

What does Rosler think of all this? She spent time on the phone with me talking through the various issues and said she is mostly just confused and concerned.

"From my point of view, we're still committed to trying to make something work and do whatever we can to further the promise that we held out to the community," Rosler said. "I'm befuddled, I'm concerned, I'm uncertain

about where we're going from here, but I feel really bad for people who've had their jobs terminated in an instant, and for people who were expecting more [art] to come—the audience, and of course I feel terrible for Shari."

I asked Rosler whether she thought the overt content in her work made Behnke uncomfortable. The reason I asked is that the wall text in the exhibition changed after opening day. On that day, the text was a strong statement by the Foundation including the question "Will Seattle become the next Detroit?"

The week of the opening was the same week that violence broke out in Seattle's large homeless encampment, "the Jungle." Behnke asked the staff to alter the original wall text so that it no longer sounded like the Foundation was taking a side on housing and homelessness in Seattle. Instead, the new label attributed any commentary in the show to Rosler.

"This might surprise you," Rosler said, but she found Behnke's request for the change "appropriate" for an arts organization that wants to keep an arm's distance from seeming partisan in order to better present material to the broadest audience.

Rosler said the new labels didn't hobble her work at all. She also said that Behnke never wavered in expressing support to her for her work.

The staff of four at the Foundation received the harshest blow. They hadn't known the New York PR firm was going to make an announcement, and had been sent their own e-mails about losing their jobs only an hour prior.

What didn't surprise them was the an-

nouncement that Behnke was coping with an illness in the family. People in Seattle art circles for months have spoken in hushed and sympathetic tones about the illness in the family that's affecting Behnke's life terribly. (She asked that specifics about it not be published, and I don't see why they should be.)

In fact, almost two months ago, Behnke told Ott that she planned to close the Foundation at the end of 2016 because she was struggling so much. Only Rosler and Ott knew, at Behnke's request.

But nobody knew Behnke would close the Foundation early, and nobody expected the announcement when it came. Behnke told me through a spokesperson that the timing was due to her family member's illness taking a sudden turn for the worse.

Further notices from Behnke's lawyer that day notified the staff that their positions were eliminated as of May 26, although as an at-will employer, the Foundation could also let them go any time before that.

The four employees—Ott, associate director Jessica Powers, programs manager Ingrid Langston (who left work at the Museum of Modern Art in New York to relocate to Seattle for this job), and programs intern Coley Mixan—deserve so much better.

Behnke has earned a lot of goodwill from her work on behalf of Seattle, and she could still improve this situation by offering her employees firmness on their termination date at the very least.

But I would like to see Behnke reconsider the closing date, period, to let Seattle have its rightful full year of Rosler exhibitions.

"We have had so many people come in here who wouldn't have otherwise come in here," Mixan told me.

Pioneer Square is the epicenter of poverty in Seattle's downtown core. *Housing Is a Human Right* cannot be about any one person, or the hardships of any one family. It is far bigger, or it risks becoming a vanity project.

That doesn't have to happen here, does it?

Really?

The staff is in place, the plans are in place. Everyone involved, from what I can tell, believes passionately in the work.

"My focus now is on continuing to do this work," Ott said. "My commitment is to the institution's mission and to the people that we work with."

But because there was no plan for the Foundation's sustainability, Ott may not be able to keep that commitment. A few years ago, Ott found herself at the whim of another single-funder gallery, Open Satellite in Bellevue, which also closed.

I recently wrote about Creative Capital, a New York-based arts funder that spends as much money training and connecting artists and curators and writers as it does in providing cash for projects. Creative Capital's entire purpose is sustainability; it was developed in response to the death of individual artist grants from the National Endowment for the Arts during the Jesse Helms era. So I asked Ruby Lerner, founding director of Creative Capital, about Behnke's precipitous announcement.

Lerner said she's never understood funders who spend their money on projects that can fit into existing museum or gallery systems. She was excited to hear about Behnke's support of the Martha Rosler exhibitions in Seattle. But she was dismayed by how fragile that support appears to have been.

"Where does the responsibility for supporting risk really reside? I think maybe that's the question," Lerner said, throwing it out there for us to pick up. ■

***Housing Is a Human Right* cannot be about any one person, or the hardships of any one family. It is far bigger, or it risks becoming a vanity project.**

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BOOKS

Cynics Be Damned—The Lost Pablo Neruda Poems Are Pretty Good, Actually

BY RICH SMITH

The news that Pablo Neruda Foundation archivists had found 21 previously unpublished poems by the inimitable and amorous Chilean poet—who, according to newish reports from the Chilean government, may have been assassinated (he died less than three weeks after General Augusto Pinochet's 1973 coup)—did to the hearts of many readers what spring does to the cherry trees.

The worry in such situations, though, is that the poems will be bad.

A cynic considers the market. Pablo Neruda is one of five poets most Americans can name (along with Edgar Allan Poe, Shel Silverstein, Sylvia Plath, and Dr. Seuss). The foundation probably found a bunch of scraps crumpled in the back of some rolltop desk in storage—they would hardly *not publish* them. Even Forrest Gander, the great professor/poet/novelist/Pulitzer Prize finalist who renders the lost poems into English, admits in the introduction to having said that “the last thing we need is another Neruda translation,” and worries that a lost-poems-found edition might just be a case of “squeezing the last purple juices from the Neruda estate.”

Moreover, for me, Neruda is one of those poets who have always required a certain amount of forgiveness in the first place. As with his US analogues Walt Whitman and Frank O'Hara, if you're not in the mood to lust for life, then you might find Neruda's poems kinda tedious, a little drippy, larded up with *bread and wine and adjectives*. “I GET IT,” you might say.

Even the ordinary spoon is extraordinary. Her eyes usurp the sun and yet are deeper than autumn's mysteries. Fascism is death, etc. But if you're a beer into a free afternoon and you don't have much to do the next day and you're entertaining a mild flirtation with some wonderful person for the first time in a long time and you realize that not even you can stand to live your entire life in a cloud of semi-meaningless work and self-sustaining irony, then it's much easier to roll with Neruda's more-than-occasional gush.

Luckily for us all, cynicism and skepticism prove to have been the wrong models for considering *Then Come Back: The Lost Neruda*. The majority of the apparently complete works included in the book are as good as Neruda poems can be, and exactly five are true shining gifts to the world. That's saying something. Having five of 21 poems be good is about the same as liking three songs on an album: a rare accomplishment.

Additionally, and to the cultural materialist's delight, many of these poems *were* scribbled out (in *green* pen, which I find affecting for some strange reason) on scrap paper, napkins, playbills, and other ephemera. Ogling the full-color scans of the original material reproduced in the book feels as if you're discovering the poems along with

the archivists. (My favorite one is a love poem that uses a lot of food metaphors that was written on a piece of stationery that says “Menu.”)

Covering a little over 20 years of his life, the book works like a Neruda sampler, revealing sides of the poet I hadn't seen before. We get a few odes (for which he was known), powerful political poems, melancholy poems of exile, and, of course, a gob of love poems. The poems are also formally various—some discursive and free-verse, some

impressionistic, some driven by anaphora and other older forms.

My favorite new Nerudas are the Cranky Neruda Who Hates the Telephone and the Hopeful Neruda Who's Into Outer Space. “The astronauts / didn't go by themselves...” he writes in *Poem 21*, “something floated up like

/ a wedding dress / behind the two spaceships: / it was our spring earth / blooming for the first time / that conquered an intimate heaven.” I wouldn't expect a poet of mud and “legs bequeathed the creaminess of perfect / oats” and anticolonial sentiment to entertain a romantic view on the colonization of space—and, indeed, Lizzie Davis,

another translator who worked with Gander on the book, mentions in a note that Neruda has been critical of space travel in the book—but there it is.

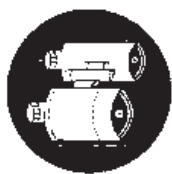
While we're in the heavens, I'm glad Neruda risked this metaphysical take on the moon: “It grew swollen cruising the air unhurried, unmarked / and we didn't imagine that you and I made up one element of its motion, / that it's not merely hair, languages, arteries, ears that compose the shadow of a man / but also a thread, a fiber stronger than nothing and no one, our time coming and running down and swelling to fit this attenuated hour.”

The idea that humans are made of star stuff is common, but the idea that we inherited from the big bang something seemingly immaterial—gravitational relation, celestial motion, spin—feels novel. This lost and found work unearths a philosopher-poet in Neruda, one who kisses the skull behind the lips but who isn't going to let a little memento mori overshadow the transcendent capacity of human love. ■

Pablo Neruda's Lost Poems

Tues April 19,
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My favorite new Nerudas are the Cranky Neruda Who Hates the Telephone and the Hopeful Neruda Who's Into Outer Space.



THEATER



CHRIS BENNION

BROWNSVILLE SONG (B-SIDE FOR TRAY) *He lived.*

The Pathos of *brownsville song* Is Undeniable

I Turned Into a Puddle of Heart-Melt by the End

BY RICH SMITH

Playwright Kimber Lee centers *brownsville song* (b-side for *tray*) on the life—not the death—of a young black man gunned down in Brownsville, Brooklyn. Tray (Chinaza Uche) is an upbeat and thoughtful and very busy college-bound dude growing up in his grandmother's house. Everyone in his life assumes he's running away from his responsibilities, but really he's running to them.

He's got boxing to practice, a scholarship essay to write, a traumatized sister to take care of, a grandma (Lena, played by Denise Burse) to impress, a barista job at Starbucks to hold down, and friendships to maintain. On top of all that, Tray has to deal with the sudden reemergence in his life of his stepmother, Merrell (Vanessa Kai), the shadow of his father's death, and lots of family drama involving abandonment.

The story is told in flashbacks of Tray's last few months of life, with a grieving Lena occasionally stepping in as a narrator who is trying to make sense of the loss of Tray, who was essentially her son. In the first few lines of the play, Lena announces the paradox of sympathy Lee seems to be addressing in this drama: "He was not the same old story. He was mine. He was mine." This sentiment reminds me of a stanza from a poem by Mark Halliday called "Chicken Salad," which begins: "Everybody's father dies... But when my father died, it was *my* father."

Access to constant news coverage and smartphones means the names of the dead scroll down our feeds daily, reducing whole lives to headlines. A disproportionate number of those dead are young black men. It's hard to blame journalists for reporting the facts of death, but the rate of those reports can desensitize you, can make it harder to see someone else's loss as our loss, too. However, when we hear the news of death, we have the choice to focus on the fact that a person died or the fact that a person lived. Lee's play does the latter work, and so opens

up channels of empathy that make it impossible to see someone as just another statistic.

Uche's solid performance reveals Tray's capacity for forgiveness, his resilience, and his humor, and I could listen to Burse not take shit from anybody for the rest of my life—but despite these excellent performances, the play moves a little ploddingly.

The main action in the play involves Tray writing a scholarship essay, which is one of the most frustrating tasks in the world because it requires you to self-aggrandize, hold out your hat, and yet somehow project authenticity. Tray is especially wary of all this—he doesn't want to play "the poor black boy from the ghetto." But "when it's other people's money, you have to," says his tutor, who just so happens to be his estranged stepmother, Merrell. Her goal in these scenes is trying to get Tray to believe in himself, which is hard for him to do for reasons I can't tell you because it would ruin everything, and involves a lot of spoken subtext and a lot of "buck up" talk. Those scenes are a little too heavy with pathos, and they don't showcase Lee's lyrical gifts, which are otherwise ample.

The question of why characters are mad at each other drives much of the tension, so there's a lot of one character saying something like "You know what you did," and then the other character saying, "I know, and I'm sorry," and then the audience going, "Uhh," and then the scene playing out until everyone gets on the same page. This kind of dialogue creates a mystery between the characters that wouldn't exist without the audience, and so ends up just feeling like the delivery of expository information and not a necessary conversation that moves the play forward. There are also a few plot points that don't flow organically from the motivations of the characters, and so seem like too-clever ways for Lee to handle a lot of exposition.

But I still got all teary and heart-melty at the end, so what do I know? ■

brownsville song (b-side for tray)

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A SPACE PROGRAM Astronaut make-out session, T-minus 5-4-3-2-1...

Space Travel Is Useless—A Space Program Is Anything But

BY CHARLES MUDEDE

What every moment in *A Space Program* makes abundantly clear is the utter uselessness of human space travel.

Sending people to the moon was useless in the past, and sending people to Mars will be useless in the future. Space turns out *not* to be the place. We are here to stay; we are earthlings. Distant planets are and will be for robots like Opportunity.

But this fact, the uselessness of humanned missions, has left a huge hole in our popular imagination. We didn't know the American West was in fact the last frontier. There is nothing left for us to conquer. As for the moon, the nearest celestial body, anyone who attempts to colonize it will be driven to madness by its dust, which is everywhere and not like the dust on Earth but is like little evil bits of glass.

Tom Sachs, an American artist based in New York City and born near the middle of 1966, entered the world during the twilight of the Space Age. Not long after the "giant leap for mankind" was made on the moon (days before Sachs's third birthday), it all came to an end. In 1972, Apollo 17 reentered the biosphere, fell through the clouds, landed in the Pacific Ocean, and the astronauts stepped out of the capsule with faces that said: "There's really nothing up there for us humans. And not just nothing, but radically nothing. If we go to space, we will have to take the whole Earth with us."

A Space Program is a documentary about a performance that took place in a huge installation space, Manhattan's Park Avenue Armory, and had at its center a life-size model of the Apollo lunar module. The model is made of steel and plywood. These and other materials are vividly described by the narrator (for example, the layers of plywood are like "a delicious sandwich"). The ship is manned by two women, one of whom the narrator describes as beautiful. Not long after the launch, the women make out. This kind of space is sexy.

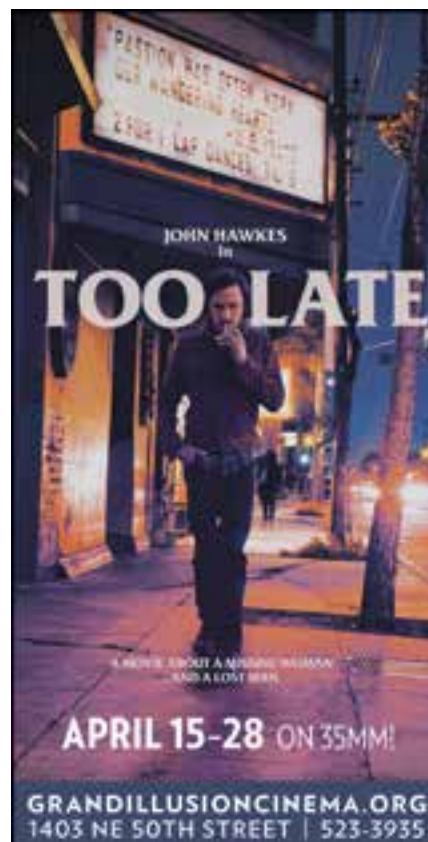
After landing on Mars, the beautiful astronaut exits the module and takes a giant leap

for womankind. But she and her partner have a mission: find life on Mars. They begin looking here and there. They leave black footprints on the red soil. They start to go a little nuts. As you can see, all of this is totally ridiculous. And this is where the movie provides a truth: Space is sensible for lifeless things but absurd for living ones. NASA's human trips to the moon were, in substance, as silly as Sachs's homemade trip to Mars. We need to forget about the stars and focus on this planet, which, sadly, is in the process recalibrating its climate.

This brings me to the rather austere documentary *Beyond Metabolism*, which is part of the ByDesign festival. Metabolism is the last great architectural movement that the world experienced. It happened in the 1960s in Japan. Its basic idea was to design buildings that were massive but also organic and mobile. The city was a living thing for these bold thinkers. One of the most famous works from this school is the Kyoto International Conference Center. It was designed by Sachio Otani, a student of the leading figure of the movement, Kenzo Tange.

The mega-building was completed in 1966. Stefanie Gaus and Volker Sattel's film explores the geometric spaces, the silent furniture, and often imposing concrete of this wonderfully strange place, which in 1997 held a major global conference on climate change. The documentary includes footage from this event. We see then-vice president of the United States Al Gore. We hear speeches from a number of dignitaries. We learn about the tensions, the difficulties, the obstacles that the leaders of the world faced to reach an agreement. In the end, a treaty was signed. It is called the Kyoto Protocol. But the treaty was too little and too late. The world today is much worse than it was in 1997.

The death of the Space Age in 1972 stranded us on a planet that's becoming more and more hostile to the humans. ■



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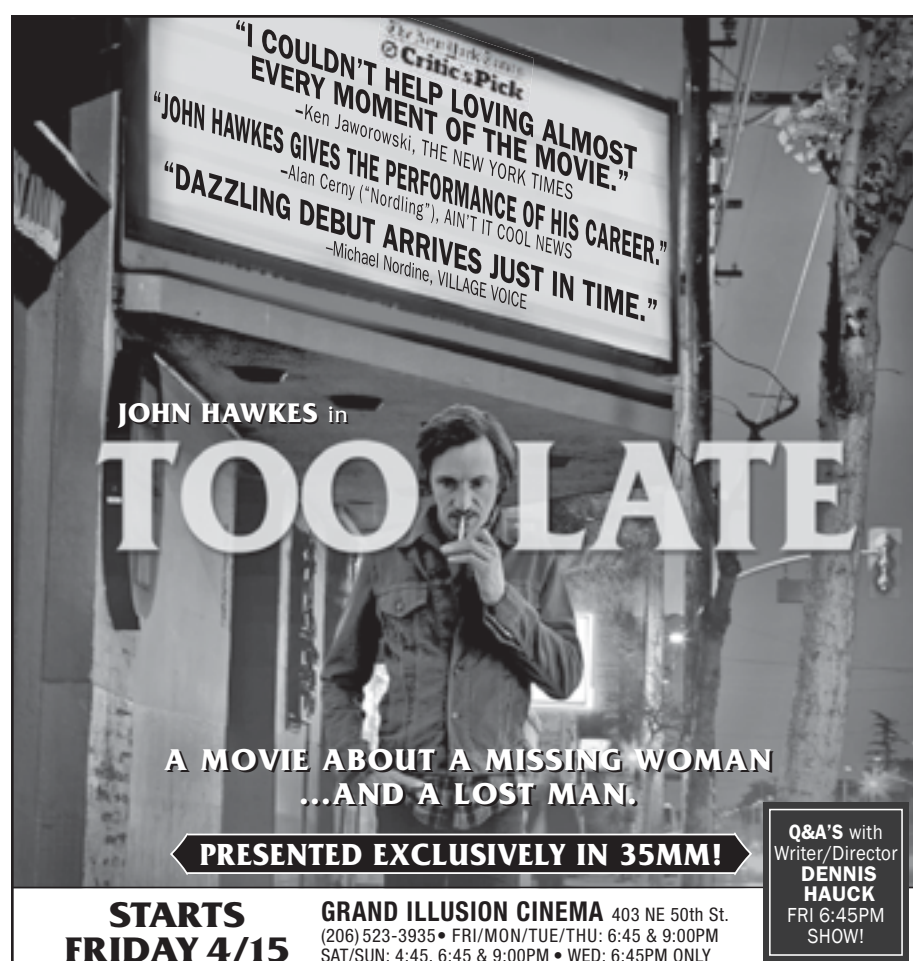
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Criminal: It's Like Face/Off, but Worse!

BY BEN COLEMAN

Criminal is the answer to a question no one asked: “What if someone took the basic plot of *Face/Off* and made a dour espionage thriller out of it?” The obvious problem is that *Face/Off* is not remembered for its plot. No, *Face/Off* is remembered for its gold-

Criminal

dir. Ariel Vromen

Wide release

plated hand cannons, its multistage boat chase, and two of the finest hams in cinema history devouring the scenery like those giant machines that dig subway lines. *Criminal* has none of those things. There isn't a SINGLE boat chase.

The good man this time out is hipster CIA spy Ryan Reynolds, and the bad man is murderous sociopath Kevin Costner (clearly relishing a change of pace). When Reynolds is almost immediately killed because he sucks at being a spy (dude gives out his home phone number a *lot*), it's up to brilliant neurosurgeon Tommy Lee Jones (sure, why not!) to implant Reynolds's memories into Costner's body.

What follows suffers from a fairly muddled airport-novel techno-espionage plot (a “wormhole” got into the “deep web”) and a heavy Tom Clancy filter: All the guns have the right number of bullets and hardly anything explodes in a shower of sparks. All this realism is spent in the service of a fairly silly plot.

To be fair, there are some clever bits, and few well-staged action sequences—but also to be fair, there's a really uncomfortable scene of sexualized violence where Costner breaks into his brain-buddy's old house and duct-tapes his widow (a wasted Gal Gadot) to her bed. You burn a lot of my goodwill with junk like that. ■

The Gimmick Excels in the Postmillennial Noir *Too Late*

BY KATHY FENNESSY

Gimmicky films can be a drag. They grab your attention for a few minutes, but then your mind begins to wander once you realize that the filmmaker has no interest in actual human beings (the audience included). Against

Too Late all odds, first-time feature director Dennis Hauck has made a film that's as gimmicky as hell—shot on 35 mm in five unbroken 20-minute takes—yet it becomes more involving as it goes.

Dorothy (Crystal Reed) is a Los Angeles stripper who has “seen something she shouldn't have,” presumably a murder, so she calls her private-eye pal, Mel Sampson (John Hawkes in a custom-built role), for assistance, but he arrives too late. The aptly titled *Too Late* proceeds to unfurl like a postmillennial riff on Robert Altman's *The Long Goodbye* as Mel tangles with clinically depressed trophy wives (Vail Bloom), brunch-happy drug dealers (Dash Mihok and Rider Strong), and movie-mad park rangers (Brett Jacobsen).

Hauck also shuffles the chronology to show how Mel and Dorothy met. If some of the jokey Tarantino dialogue falls flat, Reed and Hawkes invest the scenario with heart. You want things to work out for them, even though you know they won't. That's no spoiler—it's the way noir works. ■

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MICHELLE CONNER

A Ramen Burger, a Latke Sandwich, and Three Other Hybrid Foods I've Tried in Seattle Lately

BY RACHEL BELLE

I love a culinary gimmick. Pizza crust stuffed with hot dogs? Fried chicken cutlets in place of hamburger buns? I'll just be over here with the meat sweats, clapping my hands with glee. Of course, I don't want to actually eat these greasy, fast-food Frankenstein's monsters on a regular basis. But as an American, I admire the innovation and the overindulgence.

There's something oddly thrilling about seeking out the absurd, the grotesque, the ridiculous—a combination of flavors and textures so bizarre, we will gladly wait in line to try it. Luckily, there are plenty of whimsical hybrid foods out there that don't require you to pull up to the drive-through window. Most served with a healthy dose of wordplay.

The Cronut, arguably the world's most coveted edible portmanteau, took 2013 by storm. New York City pastry chef Dominique Ansel's croissant-doughnut love child sold out so quickly that a "Cronut black market" emerged: Scalpers woke up early to stand in line and purchase the maximum half a dozen Cronuts per customer, charging 700 percent more than the going rate and keeping the sixth pastry for themselves, as a surcharge. They made out like bandits.

Seattle may be Cronut-free, but we certainly have our own roster of playful food

fusions that should keep your adrenaline pumping for a while.

The Ramen Burger

As elusive as a Sasquatch, ramen burgers can be observed all over the internet, but are nearly impossible to find on a restaurant menu. In Seattle, there is only one place to order one: Rain Cafe, a casual Japanese cafe in a big-box shopping center at 132nd and Aurora, next door to the excellent and well-stocked Asian Food Center. For the uninitiated, it's the burger's buns that are made of ramen. Instant ramen noodles are cooked and cooled, mixed with beaten egg, pressed into ramekins and crisped in a hot pan until they retain their hockey-puck shape. At Rain Cafe, the noodle buns sandwich a burger patty steeped with salty umami notes, seasoned with secret ingredients the chef would not reveal over the phone. There's a slice of melted American cheese, a leaf of lettuce, and an oozy fried egg. Smaller than the average American burger, the eating experience will be over before you've finished exploring the lovely noodley texture that a soft breadly bun

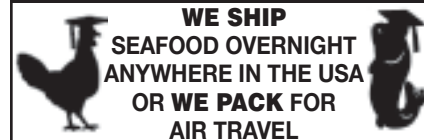
lacks. But the burger is begging for a dollop of sauce (mayo mixed with a packet of instant ramen seasoning powder would do the trick). It's good, but it's not *great*—a creamy condiment would tie it all together. But it was fun to order and eat, a sign of a truly successful gimmick. And for burger-loving thrill seekers of the gluten-free variety, Rain Cafe also makes a rice burger, featuring crisped rice patties as buns.

The Sushirrito

Just reading the word "Sushirrito" quickens my pulse. Burrito + sushi = two of life's greatest pleasures combined into the world's best food! Right? Not so much. Rain Cafe's second attempt at novelty is a bit deceptive. In reality, the Sushirrito is just a fat log of rolled sushi that hasn't been cut into slices. There are no beans or rice or sour cream, no burrito elements whatsoever, only a clever bit of wordsmithery. But if you're looking for a perfectly acceptable, inexpensive, western-style sushi roll, you can choose to have your Sushirrito stuffed with broiled eel, salmon, or gyudon-style beef and onions.

The Cretzel

The early bird gets the cretzel at Coyle's ►

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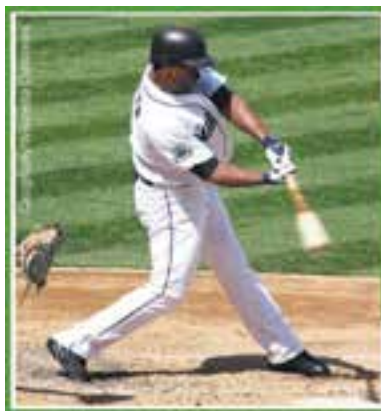
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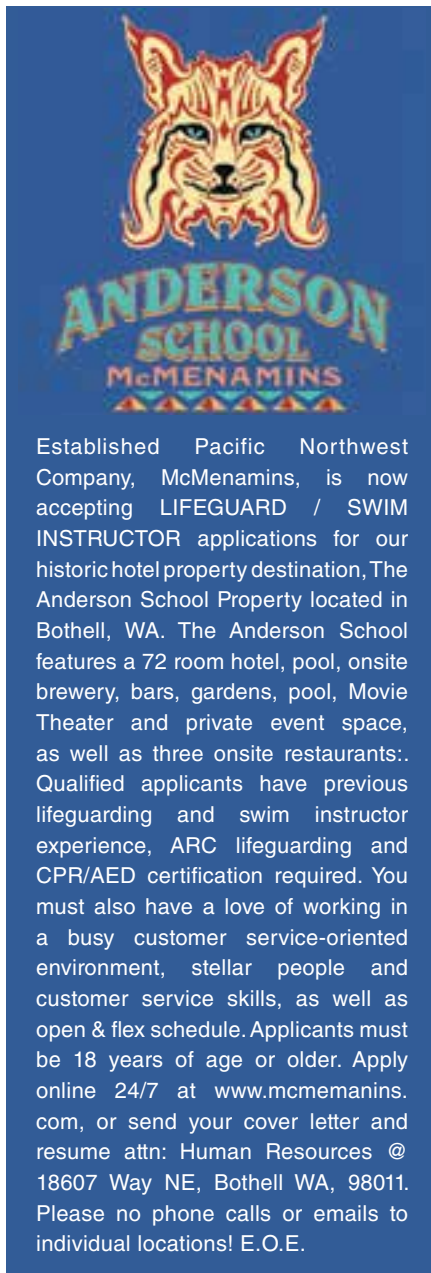


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◀ Bakeshop in Greenwood, where folks line up for Rachael Coyle's croissant-pretzel mash-up, guaranteed to be gone by mid-morning. Missing out isn't the worst fate; there are still five other types of buttery croissant to choose from, including a seasonal open-faced cream-cheese-topped croissant with brushstrokes of rosy rhubarb slices. But for those of us who gravitate toward the salty and savory, the cretzel is where it's at. Coyle says she was looking to add another savory pastry to the case, and she'd just learned how to make soft Bavarian-style pretzels. So she twisted laminated croissant dough into pretzel shapes, painted them with lye (aka magic pretzel serum), sprinkled on flakes of sea salt, and voilà! A croissant with the unmistakable tang of pretzel. The cretzel's twists and folds create more crunch per square inch, like the best corner slice of lasagna in a casserole dish. Enjoy with morning coffee, or take it home and pair with a dab of spicy-sweet mustard and a late afternoon beer.

Pho'rench Dip and Eggs Bao'nedict

The Pho'rench Dip and Eggs Bao'nedict are like a pair of ligers lurking beneath the tall, otherwise pun-free grasses of the Stateside brunch menu—a couple of sassy portman-

The Pho'rench Dip is a "Duh! Why didn't I think of that?" combination of banh mi and pho broth.

teaus just trying to blend in among the coconut yogurt parfait and avocado toast. The Pho'rench Dip is a "Duh! Why didn't I think of that?" combination of banh mi and pho broth. Dip the pulled beef and pickled vegetable stuffed baguette into the broth, like you would an au jus, and the bread will go soggy with warm, aromatic liquid. Perhaps a little too soggy, since the meat is already quite soft. But the pho is rich and herbaceous, and you have my permission to slurp it straight from the bowl after you're done dipping.

Those who immediately narrow in on the Benedict section of a breakfast menu will find their hollandaise fix in the Eggs Bao'nedict. A soft, warm, steamed bao bun is stuffed with Canadian bacon, rather than the electric-red barbecued pork commonly found in some bao. Much less of a nap-inducing gut bomb than your average Benedict, the bao is topped with poached egg, sprinkled with pork floss, and given a very light drizzle of hollandaise. Far too light in flavor, richness, and volume, according to my dining partner, who fancies herself a hollandaise aficionado. I couldn't help but agree.

Latke Sandwiches

It's Hanukkah year-round at Napkin Friends, a Seattle food truck serving sandwiches on two crisp, gluten-free potato latkes instead of bread. Latkes are fried potato pancakes, traditionally topped with sour cream and applesauce and eaten at Hanukkah parties. But in the land of novelty, Napkin Friends uses them to build sloppy sandwiches, like the Classic Combo: slices of Honeycrisp apple, caramelized onion, spinach, Brie, and thyme. The B.L.T.G.A., featuring bacon and Gouda, will have your bubbe rolling in her grave. (Bacon? On a LATKE? For shame!) But isn't that what ridiculous, gluttonous, absurdly gimmicky foods are supposed to do? ■

Comment on this story at

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FREE WILL ASTROLOGY
BY ROB BREZSNY

For the Week of April 13

ARIES (March 21–April 19): “When I discover who I am, I’ll be free,” said novelist Ralph Ellison. Would you consider making that a paramount theme in the coming weeks? Will you keep it in the forefront of your mind, and be vigilant for juicy clues that might show up in the experiences headed your way? In suggesting that you do, I’m not guaranteeing that you will gather numerous extravagant insights about your true identity and thereby achieve a blissful eruption of total liberation. But I suspect that at the very least you will understand previously hidden mysteries about your primal nature. And as they come into focus, you will indeed be led in the direction of cathartic emancipation.

TAURUS (April 20–May 20): “We never know the wine we are becoming while we are being crushed like grapes,” said author Henri Nouwen. I don’t think that’s true in your case, Taurus. Any minute now, you could get a clear intuition about what wine you will ultimately turn into once the gr gin to feel more like a massage—maybe even a series of strong but tender caresses.

GEMINI (May 21–June 20): Your sustaining mantra for the coming weeks comes from Swedish poet Tomas Tranströmer: “I am not empty; I am open.” Say that aloud whenever you’re inclined to feel lonely or lost. “I am not empty; I am open.” Whisper it to yourself as you wonder about the things that used to be important but no longer are. “I am not empty; I am open.” Allow it to loop through your imagination like a catchy song lyric whenever you’re tempted to feel melancholy about vanished certainties or unavailable stabilizers or missing fillers. “I am not empty; I am open.”

CANCER (June 21–July 22): According to my analysis of the astrological omens, you are close to tapping into hidden powers, dormant talents, and future knowledge. Truths that have been off-limits are on the verge of catching your attention and revealing themselves. Secrets you have been concealing from yourself are ready to be plucked and transformed. And now I will tell you a trick you can use that will enable you to fully cash in on these pregnant possibilities: Don’t adopt a passive wait-and-see attitude. Don’t expect everything to happen on its own. Instead, be a willful magician who aggressively collects and activates the potential gifts.

LEO (July 23–Aug 22): This would be a perfect moment to give yourself a new nickname like “Sugar Pepper” or “Honey Chili” or “Itchy Sweet.” It’s also a favorable time to explore the joys of running in slow motion or getting a tattoo of a fierce howling bunny or having gentle sex standing up. This phase of your cycle is most likely to unfold with maximum effectiveness if you play along with its complicated, sometimes paradoxical twists and turns. The more willing you are to celebrate life’s riddles as blessings in disguise, the more likely you’ll be to use the riddles to your advantage.

VIRGO (Aug 23–Sept 22): Right about now you might be feeling a bit extreme, maybe even zealous or melodramatic. I wouldn’t be surprised if you were tempted to make outlandish expostulations similar to those that the poet Arthur Rimbaud articulated in one of his histrionic poems: “What beast must I worship? What sacred images should I destroy? What hearts shall I break? What lies am I supposed to believe?” I encourage you to articulate salty sentiments like these in the coming days—with the understanding that by venting your intensity you won’t need to actually act it all out in real life. In other words, allow your fantasy life and creative artistry to be boisterous outlets for emotions that shouldn’t necessarily get translated into literal behavior.

LIBRA (Sept 23–Oct 22): Adyashanti is my favorite mind-scrambling philosopher. One of his doses of crazy wisdom is just what you need to hear right now. “Whatever you resist you become,” he says. “If you resist anger, you are always angry. If you resist sadness, you are always sad. If you resist suffering, you are always suffering. If you resist confusion, you are always confused. We think that we resist certain states because they are there, but actually they are there because we resist them.” Can you wrap your imagination around Adyashanti’s counsel, Libra? I hope so, because the key to dissipating at least some of the dicey stuff that has been tweaking you lately is to STOP RESISTING IT!

SCORPIO (Oct 23–Nov 21): During every election season, media pundits exult in criticizing candidates who have altered their opinions about important issues. This puzzles me. In my understanding, an intelligent human is always learning new information about how the world works, and is therefore constantly evolving his or her beliefs and ideas. I don’t trust people who stubbornly cling to all of their musty dogmas. I bring this to your attention, Scorpio, because the coming weeks will be an especially ripe time for you to change your mind about a few things, some of them rather important. Be alert for the cues and clues that will activate dormant aspects of your wisdom. Be eager to see further and deeper.

SAGITTARIUS (Nov 22–Dec 21): Friedrich Nietzsche published his first book, *The Birth of Tragedy*, in 1872, when he was 28 years old. In 1886, he put out a revised edition that included a preface entitled “An Attempt at Self-Criticism.” In this unprecedented essay, he said that he now found his text “clumsy and embarrassing, its images frenzied and confused, sentimental, uneven in pace, so sure of its convictions that it is above any need for proof.” And yet he also glorified *The Birth of Tragedy*, praising it for its powerful impact on the world, for its “strange knack of seeking out its fellow-revelers and enticing them on to new secret paths and dancing-places.” In accordance with the astrological omens, Sagittarius, I invite you to engage in an equally brave and celebratory re-evaluation of some of your earlier life and work.

CAPRICORN (Dec 22–Jan 19): “Go back to where you started and learn to love it more.” So advised Thaddeus Golas in his book *The Lazy Man’s Guide to Enlightenment*. I think that’s exactly what you should do right now, Capricorn. To undertake such a quest would reap long-lasting benefits. Here’s what I propose: First, identify three dreams that are important for your future. Next, brainstorm about how you could return to the roots of your relationships with them. Finally, reinvigorate your love for those dreams. Supercharge your excitement about them.

AQUARIUS (Jan 20–Feb 18): “What am I doing here in mid-air?” asks Ted Hughes in his poem “Wodwo.” Right about now you might have an urge to wonder that yourself. The challenging part of your situation is that you’re unanchored, unable to find a firm footing. The fun part is that you have an unusual amount of leeway to improvise and experiment. Here’s a suggestion: Why not focus on the fun part for now? You just may find that doing so will minimize the unsettled feelings. I suspect that as a result you will also be able to accomplish some interesting and unexpected work.

PISCES (Feb 19–March 20): How many fireflies would you have to gather together in order to create a light as bright as the sun? Entomologist Cole Gilbert estimates the number to be 14,286,000,000. That’s probably beyond your ability to accomplish, Pisces, so I don’t recommend you attempt it. But I bet you could pull off a more modest feat with a similar theme: accumulating a lot of small influences that add up to a big effect. Now is an excellent time to capitalize on the power of gradual, incremental progress. ■



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PERSON OF INTEREST

Sharlese Metcalf

Music Community
Events Coordinator
and DJ at KEXP

Sharlese Metcalf, photographed
outside KEXP's new home at Seattle
Center.

PHOTO AND TEXT BY KELLY O

I have to admit, I've gotten pretty lazy about finding new music. It should be easy-peasy between Bandcamp, SoundCloud, and the other gazillion-trillion ways to discover new bands online, but nothing beats a human being saying, "Hey, you need to check this out." I confess that KEXP and its army of DJs has become my crutch for that exact reason.

One of the best ways to get turned on to local bands is by tuning in to *Audioasis* on Saturdays from 6 to 9 p.m., hosted by DJ Sharlese Metcalf. Her mix of demos, new releases, and in-studio guests is invaluable. And the live performances are only going to get bigger and better at the brand-new expanded KEXP HQ.

"Later this year, I'll be able to book local bands and have actual *SHOWS* during *Audioasis*," Metcalf told me. "Now there's room for fans and friends and family to come to the station—it'll feel like a REAL live show, on the air."

Is the new live performance room the most exciting aspect of KEXP's new home? "No, it's really seeing the entire KEXP community having space to grow," she said. "The day I moved into the Seattle Center space, I was walking around and I just couldn't quit smiling. I started here 11 years ago as a volunteer. Now look how far we have grown together."

KEXP's grand opening is Saturday, April 16, from noon to 9 p.m. Featuring performances from Bob Mould, Hey Marseilles, Deep Sea Diver, Car Seat Headrest, and more.



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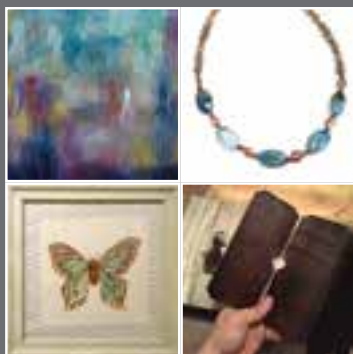
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